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THE DIAPASON

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FOUR-MANUAL ORGAN FOR SALISBURY, N. C.

STANDAART WINS CONTRACT

St. John's Lutheran Church Places Order for an Instrument of 2,872 Pipes — Stop Specifications Show Resources.

The Standaart Organ Company, Inc., of Suffolk, Va., has won the contract for a four-manual organ for St. John's Lutheran Church in Salisbury, N. C. The specifications were drawn up by the minister of music, Harry S. Livengood. The total number of pipes will be 2,872. The console, windchests, reservoirs and other integral action parts will be of solid mahogany.

The stop specifications are as follows:

GREAT ORGAN (Enclosed).

Quintaten, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Major Flute, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 5 ranks, 305 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 21 tubes.

SWELL ORGAN.

Lieblich Gedekt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 12 pipes.
Geigen Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bombard, 16 ft., 12 pipes.
Oboe, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Clarion, 4 ft., 12 pipes.
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 12 pipes.
Octave, 4 ft., 73 pipes.
Flute, 4 ft., 12 pipes.
Dulcet, 4 ft., 12 pipes.
Harmonic Piccolo, 2 ft., 12 pipes.
Tierce, 1½ ft., 4 pipes.
Dolce Mixture, 3 ranks, 28 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes (from Great), 21 notes.

SOLO ORGAN (Enclosed).

Flauto Mirabilis, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viol Celeste, 8 ft., 61 pipes.
Principal, 8 ft., 73 pipes.
Solo Flute, 4 ft., 12 pipes.
French Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Military Trumpet, 8 ft. (prepared for in console only).

PEDAL ORGAN.

Resultant Bass, 32 ft., 5 pipes.
Open Diapason, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Lieblich Gedekt, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Diapason, 8 ft., 12 pipes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Gedekt, 8 ft., 32 notes.
Cello, 8 ft., 32 pipes.
Dulciana, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Trombone, 16 ft., 12 pipes.
Tuba, 8 ft., 32 notes.
Tromba, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Chimes, 21 notes.

FLOR PEETERS DECORATED BY POPE ON SILVER JUBILEE

On the occasion of the silver jubilee of Flor Peeters, titular organist of the Metropolitan Cathedral of Belgium, in Malines, and as a reward for his artistic services, the Pope has conferred upon him the decoration of Chevalier of the Order of St. Silvestre. At the same time the Belgian government has conferred upon him the cross of Knight of the Order of Leopold.

Mr. Peeters will arrive in America early in October for his transcontinental tour, most of which is already booked.

ERNEST DOUGLAS, MUS.D., F.A.G.O., OF LOS ANGELES



ERNEST DOUGLAS, Mus. Doc., F.A.G.O., eminent organist and teacher of organ, began his career in Boston and Cambridge and was one of the founders and directors of the Massachusetts Choir Guild. He spent four years in the Royal Conservatory, Berlin, under Waldemar Bargiel and one year at Westminster Abbey under Sir Frederick Bridge. Returning home he was appointed director of music at St. John's Seminary, inter-

changeable with Harvard, which post he held until called to Los Angeles to take charge of the choir of St. Paul's Cathedral. In his present work he is in charge of the organ department of the Los Angeles Conservatory of Music and Arts. His method of organ playing and his B minor Suite, awarded the N.A.O. national prize in 1927, with his plainsong service books, are some of his better-known compositions.

CARNEGIE INSTITUTE YEAR BRINGS 529 ORGAN NUMBERS

The annual compilation of free organ recitals given at Pittsburgh's Carnegie Institute, where Dr. Marshall Bidwell is organist and director of music, shows that forty-six recitals were played during the 1949-1950 season, the fifty-fifth season in the history of these programs. A number of outstanding choral and instrumental groups were invited to take part in the Saturday evening programs presented as a spring series in April and May.

The annual Christmas carol festival, in which choirs representing twenty-three national heritages took part, again drew capacity audiences. For the fifth consecutive year a tribute service honoring the memory of Stephen C. Foster was held with the organ recital Jan. 15.

A total of 652 compositions have been performed this season, of which 529 were played as organ solos. These selections represent 195 composers, of whom eighty-four are American. Twenty-five organ works were presented for the first time at these recitals. The following is a list of twenty composers heard most frequently during the season, showing the number of their works performed on the organ: Bach, 68; Handel, 21; Wagner, 11; Clokey, 10; Schubert, 9; Beethoven, 8; Grieg, 8; Mendelssohn, 8; Saint-Saëns, 7; Tchaikovsky, 6; Widor, 6; Brahms, 5; Debussy, 5; Haydn, 5; Liszt, 5; Purcell, 5; Purvis, 5; Rimsky-Korsakoff, 5; Sibelius, 5; Schumann, 5.

REGINALD L. MCALL LEAVES CHURCH HE SERVED 48 YEARS

After forty-eight years of service Dr. Reginald L. McAll has retired as organist of the Church of the Covenant, New York City.

Three years ago he was honored by that church on his forty-fifth anniversary. At that time a sketch of his activities in the field of church music was published in *THE DIAPASON*.

Dr. McAll remains as executive secretary of the Hymn Society of America. In that capacity he is now free to visit churches, to cooperate in hymn services and festivals and to take part in seminars and instruction in hymnology for those in training as leaders of worship and church music. He will continue to promote the hymn festival movement by correspondence and through published articles.

OPEN-AIR RECITALS IN VIRGINIA PLAYED BY GEORGE L. JONES

Seven programs have been played as preludes to the Sunday vespers services held at the summer session of the University of Virginia in Charlottesville. The organ is in the McIntire Amphitheater, a large Greek open-air theater. The organist for these services was George L. Jones, Jr., University of Virginia Glee Club accompanist and summer organist and choirmaster of St. Paul's Memorial Church, University, Va. The organ is the large three-manual Möller installed in 1927. The second service was held in Cabell Hall because of inclement weather. Cabell Hall possesses a three-manual (Ernest) Skinner. The programs included:

July 2—Voluntary on the 100th Psalm Tune, Purcell; Chorale Prelude on "Ich ruf zu dir," Bach; Westminster Suite (arranged for organ by Alfred Whitehead); Purcell: Cantabile, Franck; Little Fugue in G minor, Bach.

July 9—Sonata 5, Mendelssohn; Prelude, Fugue and Variation, Franck; "Carillon-Sortie," Mulet.

July 16—Tenth Concerto (arranged for organ by Marcel Dupré), Handel: Chorale Prelude on "By the Waters of Babylon," Bach; "In dir ist Freude," Bach.

July 23—Antiphons I, III and V, from "Vepres du Commun," Dupré; Pastorale, Franck; "Florentine Chimes" (from "Harmonies of Florence"), Bingham.

July 30—in commemoration of the death of Bach: Toccata and Fugue in D minor; Chorale Preludes on "Schmücke dich," "Nun freut euch" and "Erbarm dich mein," Fugue in E flat ("St. Anne"), all by Bach.

Aug. 6—"Suite Gothique," Boellmann; Chorale in A minor, Franck; Toccata in B minor, Gigout.

Aug. 13—Sonata 6, Mendelssohn; "Litanies," Alain.

ERNEST F. JORES, ORGANIST, COMPOSER, DIES AT AGE OF 77

Ernest F. Jores, organist and composer, died July 26 in a hospital at Montpelier, Vt., at the age of 77 years. Mr. Jores was widely known and had held prominent positions in various cities. He began study in Germany at the age of 4 and came to this country when a boy. He was a native of Lyon, France, and was graduated from the University of Cologne. He was organist at the Third Presbyterian Church in Pittsburgh for eight years.

Mr. Jores is survived by his widow, the former Beatrice Herrick.

DESIGN BY NOEHREN FOR CHURCH IN FLINT

SCHLICKER TO BUILD ORGAN

No Borrowing or Extensions and No Sub or Super Couplers Provided in Instrument for the New First Baptist Edifice.

The First Baptist Church of Flint, Mich., will have an organ of forty-one registers to be built by the Schlicker Organ Company of Buffalo for its modern edifice, to be constructed soon. The church engaged Robert Noehren, organist of the University of Michigan, to assume responsibility for the design of the organ.

The instrument will be placed in the chancel, standing on one side in a completely unobstructed position. There will be no borrowed or extended stops. The great and pedal divisions will be unenclosed and the choir and swell will be in swell-boxes of unusual height, with shutters on two sides. There will be no super or sub couplers.

Following is the disposition:

GREAT.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Rauschquinte, 3 ranks, 183 pipes.
Mixture, 4 to 8 ranks, 406 pipes.

SWELL.

Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Nasard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Cymbel, ¼ ft., 3 to 4 ranks, 225 pipes.
Plein Jeu, 3 to 6 ranks, 306 pipes.
Contra Fagotto, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR.

Gedeckt, 8 ft., 61 pipes.
Dolce, 8 ft., 61 pipes.
Unda Maris, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Quint, 1¼ ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Scharf, 3 to 6 ranks, 306 pipes.
Clarinet, 8 ft., 61 pipes.

PEDAL.

Principal, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Octave, 4 ft., 32 pipes.
Nachthorn, 2 ft., 32 pipes.
Mixture, 6 ranks, 192 pipes.
Trombone, 16 ft., 32 pipes.
Trumpet, 8 ft., 32 pipes.
Cornet, 2 ft., 32 pipes.

PLAY THREE BACH RECITALS AT UNIVERSITY OF ILLINOIS

In observance of the Bach bicentennial the University of Illinois School of Music presented three recitals of the composer's work as a feature of the summer session concert series. The programs, arranged by Professor Russell H. Miles, consisted of an organ recital by Professor Miles July 23, a harpsichord recital by Dorothy Lane, Chicago, July 25, and an orchestra concert July 28 marking the actual anniversary of the death of Bach in 1750. Professor Miles' program included: Prelude and Fugue in C minor; Chorale Prelude on "Have Mercy upon Me, O Lord God"; Fugue in G minor; Prelude and Fugue in C major; Chorale Prelude on "O Man, Bewail Thy manifold Sins"; Prelude in B minor; Passacaglia and Fugue in C minor; Chorale Prelude on "Come, Saviour of the Gentiles"; Toccata in D minor.

VANITA A. SMITH, L.T.C.L., who has been organist and choir director at St. Joseph's Episcopal Church, Queens Village, Long Island, N. Y., for twenty-one years, has resigned her position there to become organist and choir director, and director of all choral music, at St. Mary's Hall, Burlington, N. J. St. Mary's Hall-on-the-Delaware, established in 1837, is one of the oldest Episcopal schools in the country.

**FORTY-FIVE RANKS
IN RICHMOND ORGAN**

BUILT BY AEOLIAN-SKINNER

St. Stephen's Will Have New Instrument by Christmas—Great Division to Be Placed on Special Ledge in Chancel.

A three-manual Aeolian-Skinner organ of forty-five ranks is to be installed by Christmas of this year at St. Stephen's Episcopal Church, Richmond, Va., where Granville Munson, Jr., is organist and choirmaster. St. Stephen's is a Gothic structure and is said to possess unusually fine acoustical properties. The organ will be placed entirely on one side of the chancel, with the console opposite. The organ chamber opens into the chancel by way of two Gothic arches, and the swell and choir divisions will be placed side by side next to the arches. The great organ will be installed on a specially constructed ledge in front of the arches in the chancel proper.

The layout for the new instrument is as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Rauschquinte, 2 ranks, 122 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes (in choir box), 25 tubes.

SWELL ORGAN.

Gelgen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.
Flute Celeste, 2 ranks, 4 ft., 129 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Contre Hautbois, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Hautbois (from Contre Hautbois), 8 ft., 12 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Kleine Erzähler, 8 ft., 56 pipes.
Singend Gedeckt, 8 ft., 68 pipes.
Koppellflöte, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Harp, 49 bars.
Celesta, 12 bars.
Tremulant.

PEDAL ORGAN.

Principal Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten (Great), 16 ft.
Echo Lieblich (Swell), 16 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Flute, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Fourniture, 4 ranks, 128 pipes.
Bombarde, 16 ft., 32 pipes.
Contre Hautbois (Swell), 16 ft.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (great).

**ARTHUR RHEA APPOINTED
TO BRUTON PARISH CHURCH**

Arthur Rhea has been appointed organist-choirmaster of the Bruton Parish Church in Williamsburg, Va. Mr. Rhea assumed his duties July 15. This church, in colonial Williamsburg, is one of the historic churches in America. It was the court church of the English colony and the first four Presidents of the United States are known to have worshiped there. Built between 1711 and 1715, it is one of the oldest Episcopal churches in constant use in America.

Half-hour organ recitals are played every Tuesday and Saturday evenings by candlelight. The organ is a three-manual Skinner of sixty ranks, built in 1939. In the east gallery of the church there is also an organ of seven ranks built by Samuel Green of London in 1785. This instrument is playable either from its own console or from the Skinner console.

In his first six half-hour recitals Mr. Rhea has included the following compositions: Six Schübler Chorales, Toccata, Adagio and Fugue in C major, "Before Thy Throne I Now Appear," Prelude and Fugue in E minor, Triple Fugue in E flat major, "Sheep May Safely Graze," "O Man, Bewail Thy Grievous Fall," Fantasia in G major and Fugue in G major (Gigue), Bach; Prelude and Fugue

in G minor and "O World, I Now Must Leave Thee," Brahms; Prelude and Fugue in G minor, Buxtehude; "Basse et Dessus de Trompette," Clerambault; Fugue on the Kyrie, Couperin; "Recit de Tierce en Taille," de Grigny; "Sehr langsam" (from Sonata No. 1), Hindemith; Two Preludes, Milhaud; Fantasia in F, Mozart; Voluntary on "Old Hundredth," Purcell; "Our Father, Which Art in Heaven," Pachelbel; Aria, Op. 51, Peeters; "Benedictus," Reger; Prelude on "Malabar," Sowerby; Trumpet Voluntary, Stanley; Miniature Suite for Organ, Willan.

Mr. Rhea is a native of Pittsburgh, where he attended Carnegie Institute of Technology. He has studied organ with Carl Weinrich and Catharine Crozier and recently was graduated from the Yale School of Music, where he received the degree of master of music.

**KILGEN IS BUILDING ORGAN
FOR SOUTHWEST MISSOURI**

A new organ is being built for the Southwest Missouri State Teachers' College, Springfield, Mo., by the Kilgen Organ Company. The instrument will replace one installed fifty years ago by George Kilgen & Son. The organ will be placed in chambers on either side of a stage at the second floor level. Only swell, great and pedal divisions are being installed now, but the console will be a three-manual and a choir organ of seven ranks has been prepared for. The specifications of the new instrument are as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.

SWELL ORGAN.

Rohr Bourdon, 16 ft., 73 pipes.
Geisen Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.

Plein Jeu, 3 ranks, 183 pipes.

Oboe, 8 ft., 73 pipes.

Vox Humana, 8 ft., 73 pipes.

PEDAL ORGAN.

Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohr Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Rohr Flöte, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Block Flöte, 4 ft., 12 pipes.

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Your book was a big undertaking—nobly done. It has a place beside my desk for handy reference and, I am sure, will be much consulted. Be assured of my great admiration for you and your work.

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Westminster Congregational in Washington State and Central Methodist in New York State to Have Three-Manuals.

M. P. Möller, Inc., has received orders from two churches for three-manual instruments. One will go to the Westminster Congregational Church, Spokane, Wash., and the other will be built for the Central Methodist Church, Endicott, N. Y.

The stoplist of the Spokane instrument is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Octave Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Cymbel, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte (from Swell), 8 ft.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Bombard, 16 ft., 32 pipes.
Bombard, 8 ft., 12 pipes.

Clarion, 4 ft., 12 pipes.
The Endicott instrument will have these resources:

GREAT ORGAN.

Diapason, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Chimes.

SWELL ORGAN.

Lieblichbourdon (ext. Stopped Flute), 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Nasard, 2 1/2 ft., 61 pipes.
Cor Anglais, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblichbourdon (from Swell), 16 ft., 32 notes.
Principal (ext. Diapason), 8 ft., 12 pipes.
Flute (ext. Bourdon), 8 ft., 12 pipes.
Stopped Flute (ext. Swell), 8 ft., 32 notes.
Octave Principal (ext. Principal), 4 ft., 12 pipes.
Bourdon (ext. Bourdon), 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Trumpet (ext. Trombone), 8 ft., 12 pipes.
Clarion (ext. Trumpet), 4 ft., 12 pipes.

IN THE ABSENCE of E. Power Biggs in England Dr. Fritz Heitmann gave two recitals over CBS on Sundays, Aug. 20 and Aug. 27. Dr. Heitmann played classic and modern German music, including works of Bach, Ernst Pepping, Reger, Lubeck and Hanff. On Sunday, Sept. 3, Lawrence Moe, a member of the music faculty of Central Washington College of Education, Ellensburg, Wash., takes over the organ program. Mr. Biggs returns Sept. 10.

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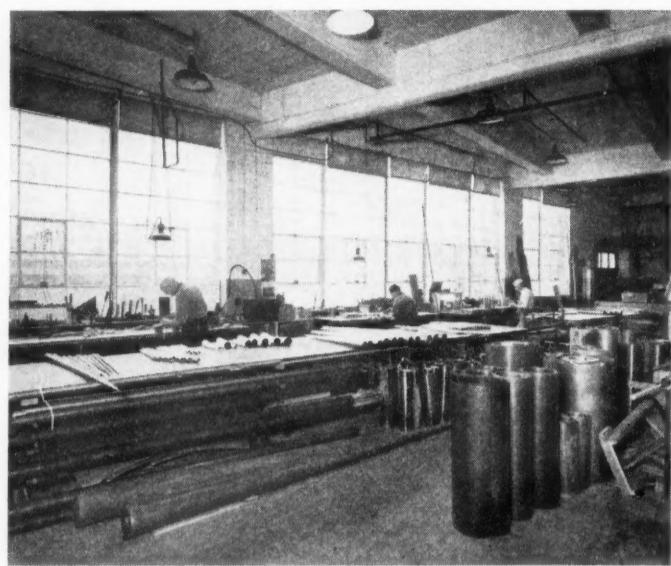
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NEW MUSIC FOR THE ORGAN

BY WILLIAM LESTER, D.F.A.

Recital and Service Pieces from the Sonatas of Joseph Rheinberger; selected, edited and registered by T. Tertius Noble; published by J. Fischer & Bro., New York.

Dr. Noble has selected for this volume a dozen of the separate movements chosen from the two-score sonatas for organ written by this outstanding creator. For all too many of us Rheinberger as a composer has been on the same plane as Milton in the field of poetry—a respected name, offered homage but all too little use. One reason for this has been the difficulty of getting hold of the printed music in usable editions. The composer's habit of using C clefs at his convenience and his carelessness about details of copying have told against widespread use of his music, despite its intrinsic values. A few years ago Novello in London brought out a complete edition of the sonatas in a modernized format (edited by Harvey Grace), correcting all the old defects. Paxton of the same city published a two-volume set of selected movements—an excellent choice, but retaining most of the old German directions and layout.

Now we are offered this new book, marked volume I, a welcome assurance of other volumes to follow. In it are some of the best music Rheinberger ever wrote—and it is music of the highest grade, both as to beauty and technical quality. The editor has given us two movements from Sonata 3 (Pastorale and Intermezzo); the Prelude and Intermezzo from the Fourth Sonata; Adagio from Sonata 5; two movements from Sonata 6 (Intermezzo and "Marcia Religiosa"). Sonata 7 gives us the Prelude and Andante; the Theme and Variations comes from Sonata 10; from No. 11 we have the Bach-like Cantilene, and to add a dramatic flourish to the sequence of beauties, the editor closes the book with the brilliant Finale and Fugue from the Seventh Sonata. For service players this book can be recommended without reserve. The concert and the teaching repertory will be enriched by having this first-grade music available in such a well-knit edition.

Suite on Sixteenth Century Hymn-tunes for organ, by George Frederick McKay; published by the H. W. Gray Company. An interesting large-scale work of orig-

inal color and definite significance. In a brief but illuminating foreword the composer says: "History has recorded little of Louis Bourgeois, the man. We know only that he was born in 1510 and died sometime after leaving Geneva in 1557, where he had been since 1541 working with Calvin and others to create the Genevan Psalter. Although the recorded facts are meager the musical spirit which comes through the tunes as he recorded and harmonized them creates a phenomenon of astounding life and beauty all too little known outside of the tune 'Old Hundred,' which is generally attributed to his authorship. Although this suite contains much original material my hope is that it is essentially an evocation of and tribute to this ancient master of song and musical expression."

The suite consists of five pieces—Meditation, Rondolet, "Air Varie," "Choeur Celeste" and "Cortege Joyeux"—all based on Psalm-tunes from the Genevan Psalter. This thematic material has been worked up by the composer into music that is eloquent in its simplicity. The re-creator has used many of the resources of modern, contemporary writings without doing injury to the idiom of the original. In this work we have a product that is marked by real beauty. The composer has provided additional parts for string orchestra (score and parts) to be had on hire from the publisher for use when an ensemble number of unusual quality is desired. The work is dedicated to Catharine Crozier and Harold Gleason.

* * *

Fantasia on "God Rest You Merry, Gentlemen," by Margaret Whitney Dow; Prelude from the Christmas Oratorio by Saint-Saëns, arranged for organ by David H. Williams; published in the St. Cecilia Series by the H. W. Gray Company, New York.

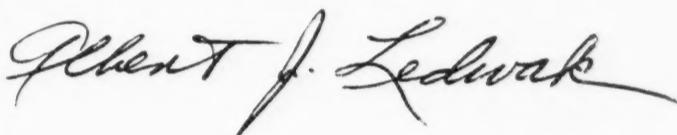
Two likeable, not hard-to-play, pieces to be kept in mind for the next Christmas season. The Fantasia, dedicated to Dr. Clarence Dickinson, is a clever treatment of the familiar carol tune. The transcription of the Saint-Saëns opus is dealt with quite simply: the arranger has kept with close fidelity to the original in text and effect; the quaint pastoral note of the lyrical number has been carefully preserved.

PRODUCTION

You have read of Engineering and Layout. These are the "Prelude". As Superintendent, my concern is with the "Fugue", the production of the organ from the embryo evolved by the foregoing processes. Each organ, being conceived for its specific function, requires individual treatment.

Sheer efficiency and time schedules are implied here as the logical accompaniments to this job. In any manufacturing process, these elements are of considerable importance, along with an healthy regard for modern methods.

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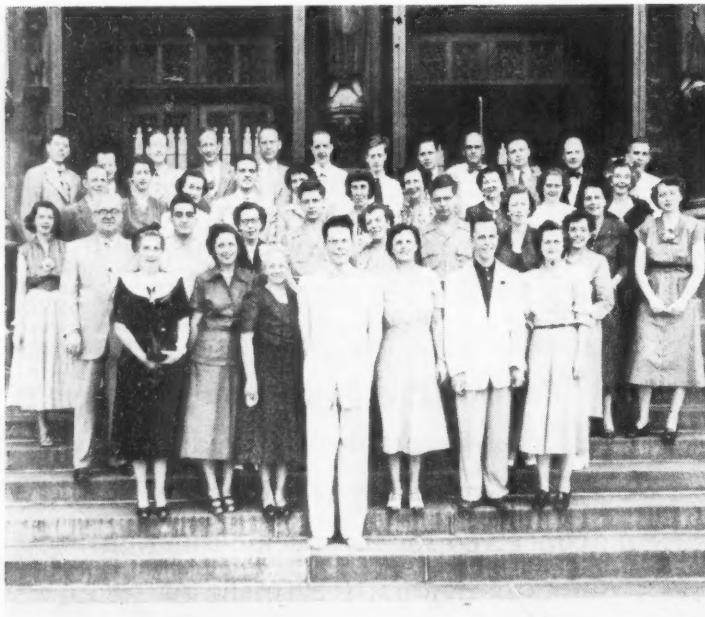
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VIRGIL FOX CLASS AT THE RIVERSIDE CHURCH



THIRTY-SEVEN ORGANISTS, representing twenty states, attended the Virgil Fox class at the Riverside Church in New York City June 26 to 30. The five-day class, divided into two sessions a day, was conducted around the new five-manual Aeolian-Skinner console in the nave of the church. Thirteen students each played a half-hour recital for the class, after which Mr. Fox criticized their playing. Joseph S. Whiteford of the Aeolian-Skinner Organ Company spoke of the acoustical problems involved in organ building and other difficulties. Miss Gertrude Fagan, dramatic coach at the Riverside Church, talked of the many uses of dramatics with church music. Eugene Exman spoke on Dr. Albert Schweitzer and of his meeting with him last summer. Most of the class saw the world-famous carillon in the tower of the church and heard it played. The class also visited Temple Emmanuel, where Dr. Robert Baker explained the Jewish service and the temple. Dr. Baker played a short recital and showed the class the Casavant organ in the temple.

Mr. Fox flew to Europe Aug. 1. While there he will play several recitals. The first, Aug. 11, was at the Salle Pleyel in Paris. Later he will play at Canterbury Cathedral, St. Gabriel Archangel in London, St. Giles' Cathedral in Edinburgh, in Lucerne, Switzerland, and possibly with the BBC orchestra.

Those in the picture include: Front row—Mrs. Alfred A. Higgins, Frances Robinson, Isabel Ferris, Virgil Fox, Hazel Hess, Robert Hebble, Mrs. H. V. Taylor. Second row—Claude Murphree, William Weaver, Faye Lowry, Grady Wilson, Ethel Kennedy, Gordon Wilson, Katherine Sierer, Marjorie Nobles. Third row—Neal Schrecengost, Margaret Lanham, Peggy Harter, George Kochler, Agnes Kress, Mabel Zehner, Irene Davis, Mrs. William A. Good, Doris Baker, Margaret Corrie, Robert Bailey. Fourth row—Arthur Birkby, John Lane, Ronald Huntington, Edward Schmitt, Wallace Thompson, William Wehmeyer, Richard Reynolds.

Warren Berryman, Elbert Smith, Edward Berryman, Robert Rau, Charles Martin.

**D. ROBERT SMITH TAKES UP
DUTIES AT BATES COLLEGE**

D. Robert Smith has been appointed assistant professor of music at Bates College, Lewiston, Maine, where he will begin his new work in September. Mr. Smith has been organist-director at the First Methodist Church of Tacoma, Wash., since 1946. He held positions formerly as a teaching fellow at DePauw University and as an assistant professor at the College of Puget Sound.

Mr. Smith received his B.S. degree from Indiana State Teachers' College and his M.Mus. from DePauw University. He has also studied at Union Theological Seminary and the Methuen Organ Institute. Mr. Smith was a chaplain's assistant in the navy from 1942 to 1945. For nearly two years of this period he gave weekly recitals for patients of the naval hospital in San Diego on the large outdoor organ in Balboa Park. He saw overseas service in the New Hebrides and New Caledonia.

**CATHARINE CROZIER PLAYS
AT ST. LUKE'S IN EVANSTON**

Catharine Crozier of the Eastman School of Music gave a recital Aug. 10 at St. Luke's Episcopal Church, Evanston, Ill., as one of the events of the summer school of the Northwestern University School of Music. Miss Crozier's program consisted almost entirely of works by contemporary composers. The first half included Sowerby's Passacaglia, from the Symphony in G major, and Fantasy for Flute Stops, Howells' Prelude on the Twenty-third Psalm and de Maleingreau's "Tumult in the Praetorium." Miss Crozier opened the second half of her program with the Bach Fantasia and Fugue in G minor. This was followed by Messiaen's "Serene Alleluias from a Soul Longing for Heaven," Karg-Elert's "Jesus, Still Lead On" and Dupre's Prelude and Fugue in G minor.

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AFTER CONCLUDING THE SEASON's activities in his studios in New York and Philadelphia, at the School of Sacred Music and at the American Theater Wing, Dr. Frederick Schlieder terminated his season's program in the Midwest. He conducted organized classes in creative music education and its compositional expression as the law of formal musical speech, improvisation. In Decatur, Ill., his work was sponsored by the Decatur Chapter of the A.G.O., under the direction of Paul Swarm. In Rockford, Ill., he taught a group of piano teachers under the direction of Mrs. Irene Glasford. In Chicago he had a class at the summer session of the American Conservatory of Music, under the direction of Dr. Frank Van Dusen and Dr. Edward Eigenschenk. During the month of August he and Mrs. Schlieder had their vacation at York Harbor, Maine.

THREE-MANUAL BY MÖLLER IN ANDERSON, S. C., CHURCH

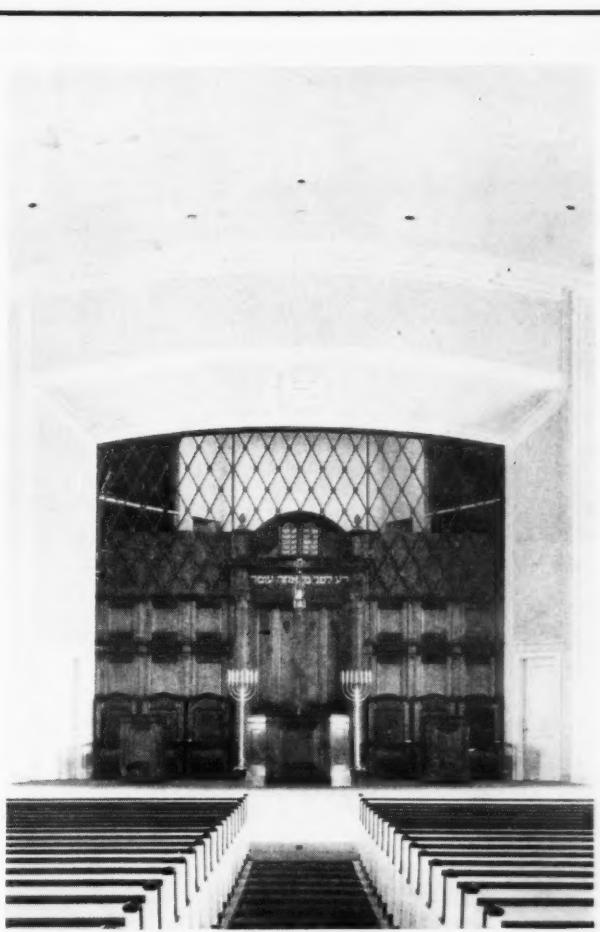
A three-manual Möller organ has been installed at St. John's Methodist Church, Anderson, S. C. The stop specification was drawn up by David A. Pressley, South Carolina representative of M. P. Möller, Inc., with the collaboration of Henry von Hasseln, organist of the church. Installation and finishing was done by E. M. Binder.

The organ replaces a two-manual Pilcher, which was installed at the Chicago World's Fair of 1893 and sold four years later to the Anderson congregation. Some of the pipes of this organ were reconditioned and revoiced at the Möller factory and incorporated in the new instrument.

On July 2 Mr. von Hasseln gave a recital which consisted of the following numbers: "Grand Jeu," Du Mage; "Puer Natus in Bethlehem," Buxtehude; "We All Believe in One God," Bach; Minuet from "Orpheus," Gluck; Trumpet Tune and Voluntary, Purcell; Prelude on "Gardiner" ("Where Cross the Crowded Ways of Life"), Whitford; Chorale in E major, Franck; "Song of the Clock," Urseth; "The Lost Chord," Sullivan; Prelude on an Old Folk-tune, Beach; "Carillon," Vierne.

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THE LATE LESTER W. GROOM, WHOSE SON SUCCEEDS HIM



THIS PICTURE of Lester W. Groom, Mus.D., whose death was recorded in THE DIAPASON last month, shows him at the large organ in the First Congregational Church of Chicago, where he played for six months before his death. To the position at this historic church, which has a four-manual Kimball organ that is one of the largest church instruments in the United States, Dr. Lester's talented son, Lester H., has been appointed. Mr. Groom directs the attention of THE DIAPASON to the interesting fact that a prediction made by THE DIAPASON twenty-one years ago has been proved correct. Mr. Groom writes:

I have just been reading a clipping from THE DIAPASON of February, 1929. In it I read: "Mr. and Mrs. Lester W. Groom of Chicago report the arrival of Lester Herbert. * * * He is expected to take his place on the bench in 1942, as the leader of still another generation of a musical family * * *." Some folks may have been disappointed along about 1942, but I thought you would be happy to know that in 1950 THE DIAPASON's prediction comes true, for I have just learned that I have been appointed organist of the First Congregational Church, and thus feel that at last I am literally taking my father's place on the organ bench.

PRESBYTERIAN SUMMER SCHOOLS ACHIEVE SUCCESS

The Presbyterian Church, U.S.A., is gratified over the choir schools which it sponsored in the summer. The attendance varied, depending upon the location of the school. The reports from the various areas where they were held indicate real enthusiasm. The one at Johnson C. Smith University, Charlotte, N. C., June 12 to 23, was led by Caldwell Mathias. Simultaneously a school was conducted at Santa Fe, N. M., by Cecil Lapo. From July 10 to 21 the School of the East was led at Ursinus College, Collegeville, Pa., by Dr. W. Lawrence Curry. The Park School, led by Dr. Charles Griffith, was held at Park College, Parkville, Mo. The largest school, led by Dr. Curry, was held at Wooster College, Wooster, Ohio, from July 24 to Aug. 4. This school also contained a unit of high school age students who formed the youth choir school, which met simultaneously with the adult school and combined with it in the dem-

onstration worship service in the second week.

The musical worship service this year at Ursinus and Wooster was built around the "Te Deum" ("We Praise Thee, O God"). The numbers were selected from newly-published anthems and were chosen to fit the needs of the average choir director for a season. They included numbers for Thanksgiving, Christmas, Lent, Easter and general use. A feature of these schools was that the second week service was constructed in its entirety by the students of the class in music and worship as their project.

Churches represented at the schools were the Presbyterian, Methodist, Episcopal, Evangelical and Reformed and Roman Catholic.

WILLIAM C. TEAGUE IS DEAN OF CHURCH MUSIC SCHOOL

Announcement has been made by All Saints' Episcopal College, Vicksburg, Miss., of the appointment of William C. Teague, minister of music at St. Mark's Episcopal Church in Shreveport, La., as dean of the school of church music for 1951. This school meets every year during June. Mr. Teague has been on the faculty for the last two years. The school is primarily for organists, choirmasters and choir members of Episcopal Churches in the South and Southwest. In addition to his duties at St. Mark's, where he plays and directs four choirs, Mr. Teague is on the faculty of Centenary College. He is the dean of the North Louisiana Chapter of the American Guild of Organists. He is a graduate of Curtis Institute of Music.

INCIDENTAL MUSIC for the new drama "Faith of Our Fathers," by the American playwright, Paul Green, which opened in the new Rock Creek Park Amphitheater, Washington, D. C., last month, consisted entirely of organ music. The organist was Ronald K. Arnatt, organist and choirmaster of the Church of the Ascension and St. Agnes in Washington. The music for the overtures, fanfares, ballet dances, etc., was drawn mainly from the Elizabethan period and arranged by Mr. Arnatt. Additional music was written by the Washington composer Richard Dirkson.

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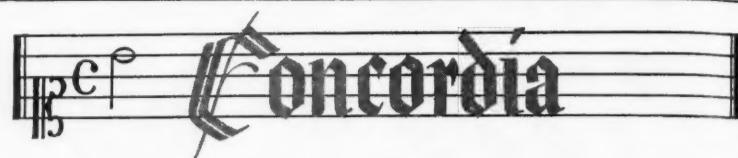
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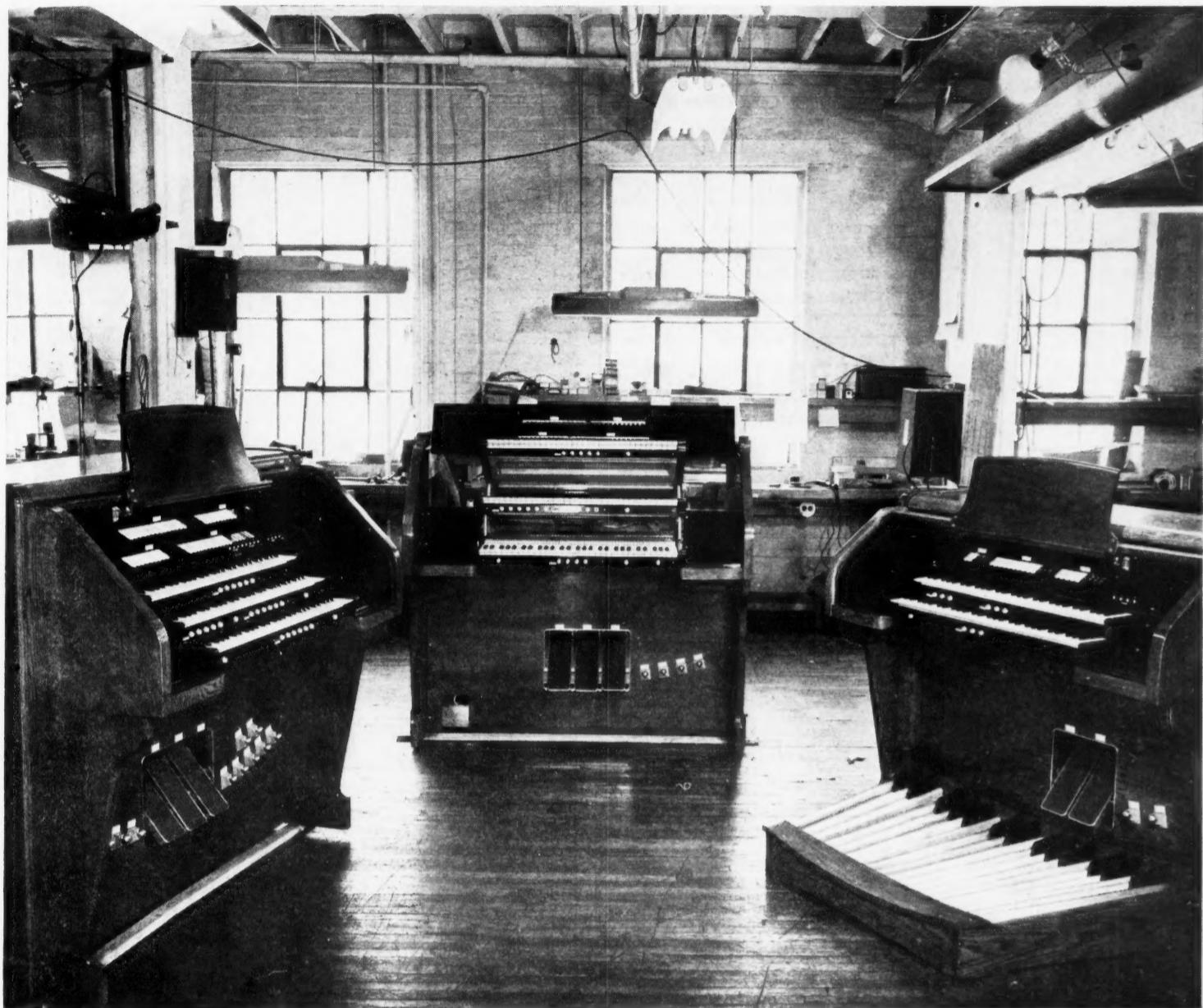


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POWELL WEAVER



POWELL WEAVER'S MANY friends in every part of the United States, and all the others who are acquainted with his compositions, will be pleased to learn that he has been able to resume his activities, having recovered from a severe attack of illness which he suffered several months ago. He has returned to his posts at the First Baptist Church and Temple B'nai Jehudah in Kansas City, Mo., but has had to give up teaching and recital work for the time being. During August he has spent a large part of his vacation working on new compositions.

The list of Mr. Weaver's compositions is a long one, but his most popular pieces for the organ have been "The Squirrel," published by J. Fischer; "A Gothic Cathedral," also a Fischer publication, and "The Cuckoo" and "Bell Benedictus," published by the Galaxy Music Corporation. His three "Copper Country Sketches" and "A Christmas Pastoral," the former published by Gray and the latter by Schirmer, are among his latest works. These are all in addition to a long list of songs, choral numbers and orchestra

pieces. Among compositions about to be published are two choral numbers—"All Weary Men Kneel Down" and "I Love Thy Kingdom," which Galaxy will bring out—an anthem, "Loving Kindness," which Belwin will publish, and an organ number, "Still Waters," to be brought out by Gray.

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Yours very sincerely,

Dr. Francis Moore,
Organist, First Methodist
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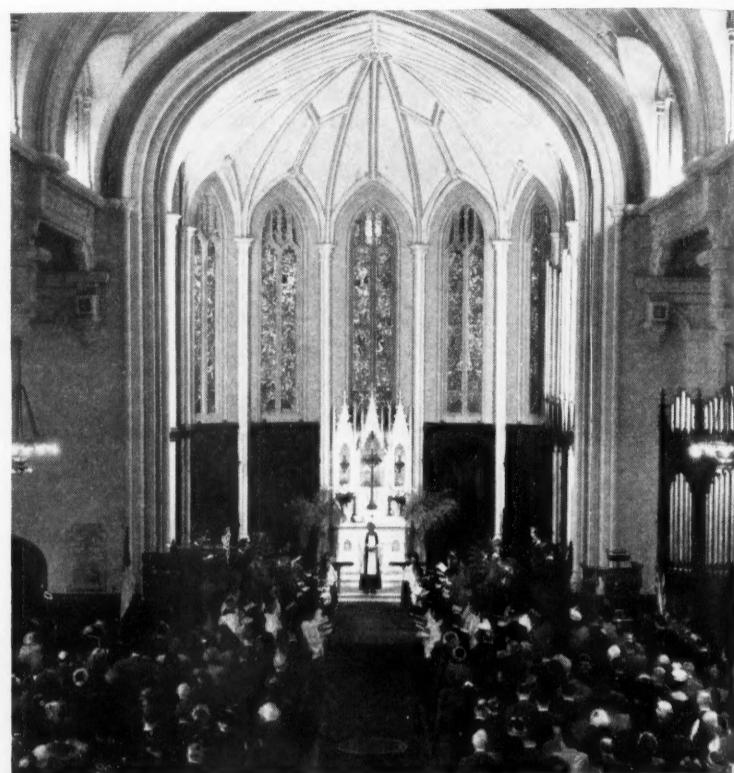
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SUMMER AT UNION SEMINARY

Dr. Barrett Spach conducted the Union Theological Seminary summer choir of sixty voices in a program of sacred numbers Aug. 15 in James Memorial Chapel, New York. The program was the culmination of six weeks' work with the choir and ranged from music of the pre-Bach period to contemporary works. The various styles were sung with sensitivity and dramatic fervor. Myrtle Regier, M.S.M., provided expert accompaniments for the Bach and for the modern works in which the organ is an integral part of the composition. The opening choral number was the Gibbons "Almighty and Everlasting God," sung with sensitivity and musical interest. The "Cantate Domino" of Schuetz was well articulated and clear in its florid passages. The sustained, devotional quality of the Bach Cantata No. 118, "Lord Jesus Christ, My Life and Light," revealed the inner content of the music. Two brilliant canticles followed. These were the Britten "Te Deum" and the Strickland "Jubilate Deo." Three portions of the "Missa Brevis" of Willan—the Kyrie, the Sanctus and the Agnus Dei—were sung with great sensitivity and an ethereal pianissimo tone. The concluding anthem was the Holst "Man Born to Toil," which brought to a climax the program of the evening.

Organ numbers were played with color, imagination and spirit by Peter Fyfe and Douglas Peterson, and included the Prelude and Fugue of Vaughan Williams, "Toccata and Pastoreale" of Pachelbel, the second movement of the Soverby Sonatina and "Festal Song," by Bingham.

The James Chapel organ which has been completely renovated by M. P. Möller, sounds like a new instrument, due to five ranks of new reed pipes which have been substituted for old ones. The voicing by Mr. Sleigh of the Möller Company has given the instrument new clarity, brilliance and an integration of tone which met with the approval of the organists who heard it on this occasion.

The summer school schedule of this year was enlarged by the director, Dr. Hugh Porter, to include two courses for church musicians. One was "The Place of Sacred Music in the Church Program," given by Donald D. Kettring, M.S.M., B.D., organist-choirmaster of the East Liberty Presbyterian Church in Pittsburgh.

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KATHRYN HILL RAWLS



KATHRYN HILL RAWLS, MUS.B., A.A.G.O., has concluded seven years as organist of the Hamline Methodist Church in Washington, D. C. Her resignation, which became effective July 1, was due to business responsibilities following the recent death of her father. She plans to resume active organ work again in about a year.

Mrs. Rawls is the granddaughter and daughter of Felix Robertson Hill, D.D., Sr. and Jr., college presidents and Methodist ministers for sixty and fifty years, respectively. A native of St. Louis and educated at Ward Seminary and Conservatory in Nashville, Tenn., she has studied also with Edgar Priest, George Whifield Andrews and Conrad Bernier, and has been organist of prominent churches in Washington, Honolulu, Atlanta, Manila, San Antonio and Columbus, Ohio. She is the wife of Colonel Walter O. Rawls and they have three children and seven grandchildren. The Hamline Church regrets Mrs. Rawls' departure, for she has given liberally of herself in establishing children's and youth choirs.

The church has adopted a complete change of policy in its music. This resulted in the loss of the services of John H. Marville, choir director, baritone soloist and head of the Hamline School of Music, and of the solo quartet. Mr. Marville's ministry of twenty-five years has been marked by the best in sacred music in the nation's capital. Mr. Marville is a professional member of the musical organization of the Washington Hebrew Congregation and maintains voice and piano studios.

The new set-up involves the engagement of J. Edward Moyer as organist-minister of music. For eleven years Mr. Moyer has been at the Mount Vernon Place Methodist Church, Baltimore. Four years ago he was appointed professor of church music and director of the seminary singers at Westminster Theological Seminary, Westminster, Md. Last March he was appointed director of the Hagerstown, Md., A Cappella Choir. Mr. Moyer graduated with high honors from Temple University and later received his master of music degree from Westminster Choir College, Princeton, N. J. At the age of 15 he began directing choirs in his native Pennsylvania. He is on the faculty of the fourth annual workshop in church music at Scarritt College, Nashville, and annually is co-conductor with R. Deane Shure of the choir leaders' clinic and other training schools of the Methodist Church. With Mrs. Moyer he will be established in Washington by September.

AT ST. JAMES' EVANGELICAL Lutheran Church, Wheeling, W. Va., on Sunday morning, July 23, the Rev. Wilson Egbert of Columbus, Ohio, guest pastor, spoke on the life and works of Johann Sebastian Bach and his relationship to the Lutheran Church. The choir of the church, Mrs. C. M. Gayley director, sang Bach's "In Thee Is Gladness." The organist, Miss Corinne Friedrich, played three chorales and the congregation sang four chorales.

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Conference on Church Music.

A three-day conference on church music, sponsored by the University of Washington School of Music and the Washington Chapter of the A.G.O., was held on the campus in Seattle July 24, 25 and 26. The first session opened with an address by Mrs. Maria Kjaer, dean of the Washington Chapter. The rest of the morning session was devoted to "Music in Religious Education," with Dr. Stanley Chapple, director of the University of Washington School of Music, and Gunnar J. Malmsten, professor of music at Pacific Lutheran College, as speakers. Speakers on the following days were Harold Heeremans, F.A.G.O., assistant professor of music, New York University; the Rev. Austin Johnson, director of music of the Catholic Archdiocese of Portland, Ore.; Catherine Adams Root, assistant professor of music, University of Washington; Wallace Seely, A.A.G.O., organist and choirmaster, Queen Anne Methodist Church, Seattle, and Lauren B. Sykes, A.A.G.O., head of the music department at the Multnomah, Ore., School of the Bible.

An informal reception was held July 31 at the home of Mr. and Mrs. Talmage Elwell, giving Guild members an opportunity to meet and talk with Harold Heeremans. Mr. Heeremans, a former dean of the Washington Chapter, gave a clever and amusing talk on life in the "big city," and in a more serious vein on its musical activities.

MILDRED WASSBERG, Sub-dean.

Plan Guild School in Cincinnati.

The executive committee of the Southern Ohio Chapter, presided over by George Higdon, dean, was entertained at the Cincinnati home of Mr. and Mrs. Fred Saumenig July 17. Two recitals for the season were arranged. Marshall Bidwell of Pittsburgh will play Oct. 24, and Edouard Nies-Berger Feb. 12, 1951.

The committee made plans for a Guild school of church music under the chairmanship of Sub-dean Robert G. McIntosh, acting as chairman of the program committee for the chapter. There will be a series of lectures and discussions divided among the evenings of Sept. 25 and 26, Oct. 2 and 3 and Oct. 9 and 10. These meetings will be devoted to the study of subjects especially applicable to church services. Organists and choirmasters and any others may join the group at a nominal fee. Lawrence Apgar of the organ department of Western College at Oxford, Ohio, had much to contribute to the type of studies covered by these meetings because of the practical experience he has had in this kind of work when dean of the Providence Chapter of the Guild, and his suggestions were unanimously approved.

There was considerable discussion of the Guild's examinations with the object of stimulating interest in the examinations.

The final feature of the program was the showing of colored pictures of the Boston convention, taken by Miss Louzetta Poellman, librarian. These pictures were supplemented by those taken by Robert S. Alter at the "fun party" of the Guild at the sub-dean's church April 17.

ROBERT S. ALTER,
Chairman of Publicity.

Recitals in Northern California.

The Northern California Chapter is starting something new this year in financing its recital series. An intensive subscription campaign has been launched by a committee headed by Frances Beniams. The artists selected for the season are: Fritz Heitmann, Oct. 17, at St. Paul's Church in Oakland; Hugh Giles, Nov. 12, at Calvary Presbyterian Church, San

Francisco, and Catharine Crozier, Feb. 4, at Trinity Church, San Francisco.

In November the University of California extension division is sponsoring a series of master classes. The climax will be a recital Nov. 14 by Virgil Fox. This is the first time a visiting organist is sponsored by the university.

ROBERT C. SPROULE, Registrar.

Preliminary Tests Oct. 5 and 6.

Registrations may still be entered for the A.G.O. preliminary tests, to be given at various centers on Oct. 5 and 6. The fee is \$10. Application and fee should be sent promptly, however, to national headquarters.

Plans of Vermont Chapter.

A meeting of the executive committee of the Vermont Chapter was held July 29 in Brattleboro to plan the program of the chapter for the year. The opening meeting will be held in Brattleboro Sept. 17 and will include a presentation of a small organ built by the Estey Company, with an explanation of its construction and demonstration of its possibilities; and a report from our delegate to the national convention. Other plans include a choir festival to be held in Rutland Oct. 29, the inspection and playing of new organs in the state and a program of organ with other instruments. Several recitals are also planned.

HARRIET SLACK RICHARDSON,
Registrar.

Busy Year in Washington State.

The Washington State Chapter has had a good year under the able leadership of its dean, Maria Kjaer. Meetings, sometimes held in local churches and sometimes in the homes of members, have had an average attendance of forty. There have been three member recitals on different organs in the city. Two of our members have been awarded the A.A.G.O. certificate within the year. The chapter has brought to Seattle three guest artists during the year—Fernando Germani, David Craighead and Harold Mueller. Their recitals were successful in that they were outstanding musical events and brought increasing enjoyment of organ music to many people, both members and non-members.

Under the leadership of John Boe, chairman of the program committee, meetings during the year were varied and interesting. Speakers on church music, a report on the organs of Europe, a lecture on Albert Schweitzer and a meeting in preparation for the Guild examination made up part of the year's program. On the side of appreciation we were privileged to hear one of the few recordings of Sowerby's "Forsaken of Man"—a recording made by Dean Robert Smith of the Tacoma Chapter—a talk on Gregorian chant by a teacher in one of our Catholic colleges and an evening with the University of Washington Madrigal Singers.

At our annual banquet, held in February and attended by a large number of our members, Lauren B. Sykes, regional chairman for the Northwest, was the speaker. This banquet, held once a year, has come to be a valuable part of our year's program. The all-city hymn festival, held in the fall, filled one of our largest churches.

The year was rounded out in the spring with a vesper service.

R. HAWLEY FITCH, Secretary.

Suffolk Branch Holds Picnic.

In spite of showers in the morning and threatening skies in the afternoon twenty members and friends of the Suffolk Branch of the Long Island Chapter assembled for their annual picnic Aug. 1. This was held on the lawn of Mr. and Mrs. Harry Kirkup in Brightwaters, L. I. Each one brought his or her contribution to the picnic supper. All assembled later indoors for a business meeting and program. It was decided to hold a dinner and organ recital for our annual combined meeting with the East Suffolk Branch of Southampton in October.

The surprise of the evening was the setup and demonstration of an octave of dulciana pipes of the middle register by

Ted Gilbert of the Gilbert Organ Company of Bay Shore, N. Y. Mr. Gilbert, who is an excellent organist, had cleverly arranged a vacuum cleaner as a blower leading to a small bellows similar to that of an organ, with valve and balance weights. Alongside was a windchest with the pipes and valves above. The front was of glass, so that the operation of the valves could be seen. Near the windchest was a keyboard of an octave. This was open to show how electric contacts were made (in this case by means of an automobile battery) to open the valves under the pipes when the keys were pressed. Mr. Gilbert then showed how the pipes were tuned by means of the sleeve or collar at the top of each pipe.

ERNEST A. ANDREWS, Regent.

Lynchburg Chapter.

A Guild chapter was formed at Lynchburg, Va., in February. In April our members enjoyed singing through a program of sacred anthems. Arthur Wake of the Lynchburg College department of music conducted the group. A program was presented Sunday afternoon, May 28, as a sacred music festival under the auspices of Lynchburg College. Guild members and their choirs formed a chorus of over 200 voices. Dr. Luther Richmond was guest conductor. Dr. Richmond, director of the Cincinnati Conservatory of Music, was also guest speaker at our dinner meeting in May, bringing the season to a fitting close.

DOROTHY S. LEACHMAN, Registrar.

Eat Water Melon in Charleston, S. C.

The Charleston Chapter held its July meeting at the Isle of Palms home of the dean, Lieutenant G. M. Nichols. This was a very enjoyable picnic supper, with a large crowd attending. Those who went early enjoyed a dip in the surf and those arriving later helped the swimmers at a sumptuous feast. After the supper a business meeting was held and plans were made for a water melon cutting at the August meeting.

The August meeting was held at the Stono Park Civic Club House in Stono

Park, with the Misses Elizabeth and Mallie McCranie as hostesses. Those present enjoyed themselves with many ice-cold melons. Plans are being formulated for the winter work.

ELIZABETH MCCRANIE, Reporter.

To Open Savannah Season Oct. 9.

The Savannah, Ga., Chapter is prepared for another banner season following the best year ever enjoyed by the chapter, the principal event being an institute of church music in the latter part of May, conducted by Dr. Clarence Dickinson and Dr. Helen A. Dickinson.

Mrs. Robert Emmett Fennell, dean of the chapter, will address the first fall meeting of the chapter Oct. 9, giving a report on the convention which she attended in Boston.

Guild Sunday, the last of April, observed at the Bull Street Baptist Church, was another feature of the chapter's activities of the year. Miss Elizabeth Buckshaw, organist and choir director of the church, was at the organ for the program by a combined chorus of about 100 voices.

CARL F. LETTOW, Registrar.

Picnic Supper in Miami.

Twenty-seven members of the Miami Chapter met at the home of Mrs. West D. Archer July 1. Mrs. Ethel S. Tracy, F.A.G.O., was in charge of the picnic supper and games. After a short business meeting Bruce Davis, F.A.G.O., the dean, gave an interesting and comprehensive review of the convention in Boston. To conclude the evening Mrs. Archer led the group in a series of rounds.

KATHLEEN NORRIS, Secretary.

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Boston Herald: "In an atmosphere of almost reverent attention, the appreciative listeners received one of the greatest revelations in all musical experience. . . . In Heitmann's flawless performance, he seemed, in every phrase, every note, and even every gesture at the console, to be intent only upon revealing both the structural and spiritual significance of each part of the music."

Lawrence Eagle-Tribune: "A disciple of his master, Bach, he had the greatness and reverence to submerge and subordinate himself entirely . . . a revealing and inspiring reading of immortal organ literature."

Lowell Sun: "Here is a musician whose knowledge and natural talent earn for him the greatest glories of the world of organ music. A man unbelievably thorough and exacting, he brings a new life and understanding to every unfolding figure and phrase."

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(The following article on the French organist and teacher has been written for THE DIAPASON by one of his intimate friends and pupils. Professor Henderson is the organist and choirmaster of the University of Glasgow.)

BY A. M. HENDERSON, M.A., L.R.A.M.,
A.R.C.M.

It was during the summer of 1908 that I first met Widor and attended his organ class in Paris. From May to October I was studying the piano with Pugno and staying at his beautiful country house in Gargenville, a village on the Seine about an hour's journey from Paris. On Sunday afternoons the Pugnos were always at home to their friends, and these afternoons were the holidays in my spell of study. They were particularly memorable, for it was then I first met some of the most distinguished of French musicians—Saint-Saëns, Dubois, Fauré, Gigout, d'Indy and Widor. With some of them I was later to become much more intimately associated. Saint-Saëns was a wonderfully interesting, amusing and well-informed conversationalist; Fauré, by contrast, was quiet and retiring; Dubois and Gigout represented a very gracious type of French courtesy; Widor, distinguished and commanding, was a musician of exceptionally wide culture.

One of Widor's most brilliant pupils, Mlle. Nadia Boulanger (who had then recently won the second Grand Prix de Rome), was also spending the summer at Gargenville. Hearing from her that I was organist at Glasgow University, Widor kindly invited me to attend his organ class as a guest. This summer class of some half a dozen students—mostly American and French-Canadian—met at his home, a beautiful old mansion in one of the most interesting and historic corners of Paris. (Berlioz had at one time occupied a part of it.) In the salon of this house, an unusually large and lofty room, there was installed a delightful two-manual Cavaillé-Coll organ, on which the lessons were given. ♦♦♦

I attended this class on a number of occasions as Widor's guest and found it so stimulating, and his own personality so attractive, that I returned in the following summer as a student in company with a pupil of my own, W. F. Forsyth, then organist of Paisley Abbey, a gifted young Scottish musician, who unfortunately was killed in the first world war. The class consisted of four students—two Americans, Forsyth and myself. As Widor then spoke no English (nor, indeed, ever did) and the French of the other students was very slight, Widor asked me to act as interpreter for the group. He evidently found me so useful in this way that he asked me to assist with two other classes. I was thus present at three organ classes each week; and as I was in Paris for three months, I was able to form a good conception of Widor's teaching.

On the organ bench he sat erect and quiet, body, hand and foot movements reduced to the minimum; indeed, with the exception of his pupil and successor, Dupré, I can recall no other organist of the front rank who combined such efficiency and quietness of movement. In all the years I knew Widor he always used the same old-fashioned type of elastic-sided boots, with flexible soles, and in these he glided up and down the pedal-board with wonderful accuracy.

As is well known, Widor was a man of exceptional culture, his knowledge on historical and art matters, especially being encyclopedic. On this background of cultural knowledge he drew richly during the lesson hour, stimulating and inspiring his students by personal example and apt allusion, story or incident. ♦♦♦

It will interest and perhaps amuse readers to know that in the thirty class lessons I attended (also during another series in 1912) Widor taught the organ works of only two composers—Bach and Widor! From my conversations with other Widor students of the same time, such as Marcel Dupré and Nadia Boulanger, I believe this was Widor's usual practice. Widor greatly admired Guilmant as an organist and Saint-Saëns and César Franck as composers, but I never heard him play or teach anything by any of these masters. The training he gave in

Bach, however, I found invaluable, and of course I welcomed the opportunity to study his own works under his personal supervision.

I am sure, however, that this policy in teaching was not dictated by any narrowness of outlook, for he had very wide sympathies, but simply because he believed that the best foundation the organ student could have would be laid in the study of Bach, while the most satisfactory training he could give in modern organ playing would be gained through the practice of his own works. With such a foundation and experience he believed the student would be in a position to extend his repertory as his sympathies and interest directed.

Widor was a great believer in the usefulness of trio playing, and one of the first works I studied with him was Bach's Trio-Sonata in E flat. This I practiced during the whole of that summer, and I worked on it so thoroughly that I feel as if I could still play it at any time of the day or night, without revision. All the other trio-sonatas in the set were handed out to other members of the class for study in the same way. Incidentally, I may add that, in registering these sonatas, Widor always advocated a single 8-ft. stop of contrasted tone color to each manual, with another 8-ft. stop of equal power on the pedal. Although this is now accepted as the general practice, it was not always so, as we can confirm by reading the recommendations of Griepenkerl in the foreword to the original Peters Edition. Here he says: "On the manuals we should perhaps nowhere exceed the power of the open diapason, 8-ft., with principal, 4-ft. On the pedal, open diapason, 16-ft., and principal, 8-ft." Widor always reminded the student that as Bach composed these sonatas in the first place for performance on a double-manual harpsichord, they should be considered as chamber music. Continuing, he said: "As registered on the organ, the trio-sonatas should be thought of in the spirit of chamber music, the three voices as though played by three different instruments—a flute, viola and 'cello, or oboe, flute and 'cello."

The importance of phrasing was stressed in these works. While demanding absolute accuracy and clarity, Widor always phrased the first section of each sonata movement himself, marking it in the pupil's copy, the pupil being required to complete the phrasing from the model given. ♦♦♦

In the performance of Bach's works Widor insisted particularly on the importance of clarity and good phrasing. He always reminded the student that it was necessary to phrase more on the organ than on the piano, and much more decidedly, and this in the interest of clarity, rhythm and accent.

From the foregoing recommendations the following general rules or principles were given to each student:

I. In allegro or moderate tempos, repeated notes in the same voice should be played demi-staccato, the late note in the group being phrased to the following note.

II. A dotted note, when repeated, loses the value of the dot.

In stating these general rules for the performance of Bach, Widor believed that he was communicating the original Bach tradition, which had been passed on through Lemmens to Guilmant and himself in the following succession: Kittel (1732-1809), one of Bach's last and best pupils, who was teacher of Rinek (1770-1846), teacher of Hesse (1809-1863), teacher of Lemmens (1823-1881) and teacher of Guilmant and Widor. ♦♦♦

Apart from actual inaccuracy, the fault Widor could least endure was lack of rhythm. In the class his continual comments were: "He plays like a glue-pot! Lift the hands from the keys. Observe the rests, the commas and the 'breath-marks.' Phrase more! Articulate more!" He used to say: "Many musicians and artists think the organ is a dull and unattractive instrument, but it is the organists themselves who are to blame for this, by their lifeless, unrhythmic performances."

Widor's teaching of pedal playing was very practical and helpful. "Toujours glisser!" ("Always glide on the pedal-board; never stamp"), "Keep the toes near the short keys, and so be ready for action on short or long keys without unnecessary movement. Use the heels as much as the toes, and be as ready to begin a passage with heels as with toes. Use the heels as

readily as toes for single notes (short or long). Rest the feet on the surface of the pedal keys. When possible have the feet in position for every new entry; in a word, do not make a last-moment plunge for it, hoping for the best! Sit quietly and erect on the stool; don't roll or sway. In a pedal solo help the balance of the body by resting the hands lightly (palms downward) on the edge of the stool."

At the invitation of Widor I always accompanied him on Sunday mornings to St. Sulpice, where I had the privilege of sitting beside him at the console of his superb five-manual Cavaillé-Coll organ. As most organist readers will know, there are two instruments in all the large churches in Paris—the grand organ, at the west end of the building, placed in a gallery above the main entrance, and the choir organ, a smaller instrument situated near the altar or chancel, for the accompaniment of the choir. There are, therefore, two organists in each church, with entirely different duties. As an illustration of this, Dubois used to tell me, when speaking of his experience as an organist, that he began his career as choirmaster and choir organist under César Franck at St. Clotilde, Franck being organist at the grand organ. Later, on being promoted to the Madeleine, he acted in a similar capacity under Saint-Saëns. On the resignation of Saint-Saëns as organist, Dubois was promoted to his position, Fauré coming in as choir organist, and, on the resignation of Dubois, Fauré was promoted in the same manner. Truly an interesting and distinguished succession.

I have spoken of the two organs. The choir organist accompanies the choir only, the organist at the grand organ playing the preludes, interludes, offertoires, versets and postludes. The organ at St. Sulpice is generally regarded as Cavaillé-Coll's masterpiece and as the finest church organ in France; to hear it played by Widor at the height of his power was an inspiring experience. The postlude was generally an improvisation on one of the plainsong themes of the day. Widor was one of the greatest of improvisers, and on several occasions I have heard him improvise movements of such splendor as to rival the greatest movements of his symphonies.

On the occasion of my first visit to St. Sulpice, just before the service began I noticed that Widor pulled a little bell marked "Sonner." I said to him: "What's that?" "That's for the blowers, to tell them to start." "Not human beings?" I inquired (in my simplicity). "Mais oui, pourquoi pas?" And sure enough, after the service there appeared four hot, perspiring men, mopping themselves after their labors! To examine the blowing gear was like being transported to the Middle Ages. Two rows of large bellows, on which the blowers mounted, transferring their weight from one to the other, balancing themselves by means of a handrail—a kind of human treadmill which at once reminded me of the wood cut of medieval organ blowing in Hopkins and Rimbault's History. This ancient method of "raising the wind" still prevails at many of the Paris churches. It is only since the war of 1914 that modern electric blowing has been introduced at St. Sulpice and Notre Dame. ♦♦♦

As my knowledge of Widor increased my regard and admiration for him as a man and musician deepened and we became attached friends, ever in the relationship of master and pupil. During this first summer I had studied with him some selected movements from the first group of his first four symphonies. I had, of course, been using my own copy, that of the early edition. On my last visit, and before returning home, he drew me into his little study, saying: "I have a little remembrance for you here," presenting me with a bound copy of the new edition of his symphonies, on which he had inscribed "A son ami Henderson, C. M. Widor."

He was very appreciative of loyalty on the part of his pupils and I always made a point of visiting him on each successive visit to Paris, these visits being among the red-letter days of my experience.

In 1914 Widor was appointed Secrétaire Perpetuel of the Académie des Beaux Arts, a position for which he was eminently fitted. This involved leaving his old home and taking up residence in the historic rooms of the Institut, from the windows of which he had wonderful views of the Seine. My last visit was made to him here, when he was in his eighty-fifth year. On this occasion my wife—whom he had not met before—was

with me and we were received with the most charming courtesy, Widor delighting in showing Mrs. Henderson all the points of interest in the old-world residence. (It will be remembered that this historic mansion was once the residence of Cardinal Mazarin.)

On Sunday he insisted on our accompanying him as usual to St. Sulpice, and having us seated beside him, one at each end of the organ bench. In spite of his great age and increasing blindness he still played with mastery, while his improvisation at the close of the service was truly remarkable.

This was the last time we were to see him, for he then went into retirement, Marcel Dupré, who had been acting as his colleague for some years, being appointed his successor. On my last visit to Paris, in 1935, when I was staying for some days with the Duprés at Meudon, I had to be satisfied with messages sent through Dupré, who was visiting Widor frequently, as the old master now felt shy of being seen. ♦♦♦

Widor was an attentive and faithful correspondent, and I have many letters on different topics from him. Most of these are now in the collection of "Letters of Distinguished Musicians" which I presented a few years ago to Glasgow University. I reproduce (in translation) a short one which is characteristic of him:

Académie des Beaux Arts, 13th March, 1927.

Thank you, my dear Henderson, for your kind remembrance, which greatly touched me.

I think of you very often, and regret I do not know Glasgow. Have you got my "Bach's Memento"? If not, I will send you a copy. In a short time I shall also send you my new Suite—Six Pieces—in C minor, which I finished this winter.

The organ at St. Sulpice is being cleaned, and will then be in very fine condition. The little organ from Versailles, formerly in the loft, is now downstairs, near the tower, in an architectural setting worthy of the case.

As for myself, I am a little nearer the end of my life's journey. Here is a photo of this year, taken at Nyon, Lake Geneva.

Yours as ever,

WIDOR.

The "little organ from Versailles" referred to in his letter is a delightful one-manual, with one octave of pedal keys, which came from the Palace at Versailles and had belonged to Marie Antoinette. It had been played by Glück and Mozart.

I celebrated Widor's ninetieth birthday by giving on that day a Widor organ recital at the university, sending him the program a few days in advance. An hour before the recital I received a telegram from him worded: "Infiniment touché. Vifs remerciements. Widor." This was the last direct message I had from him.

With his death on March 12, 1937, at the age of 92, passed on an outstanding figure, for he was not only a great organ player and composer but also a great man.

THE SOCIETY FOR the Publication of American Music, Inc., announces its 1951 competition, open to American citizens, native or naturalized, for chamber music works in the larger forms for three instruments, either string or wind. The winning works will be published by the organization and the composers will receive a royalty contract of 25 per cent of the list price. Manuscript scores and parts should be sent to the president of S.P.A.M., Dr. Philip James, New York University, 109 Washington Square East, New York 3, between Sept. 29 and Nov. 1.

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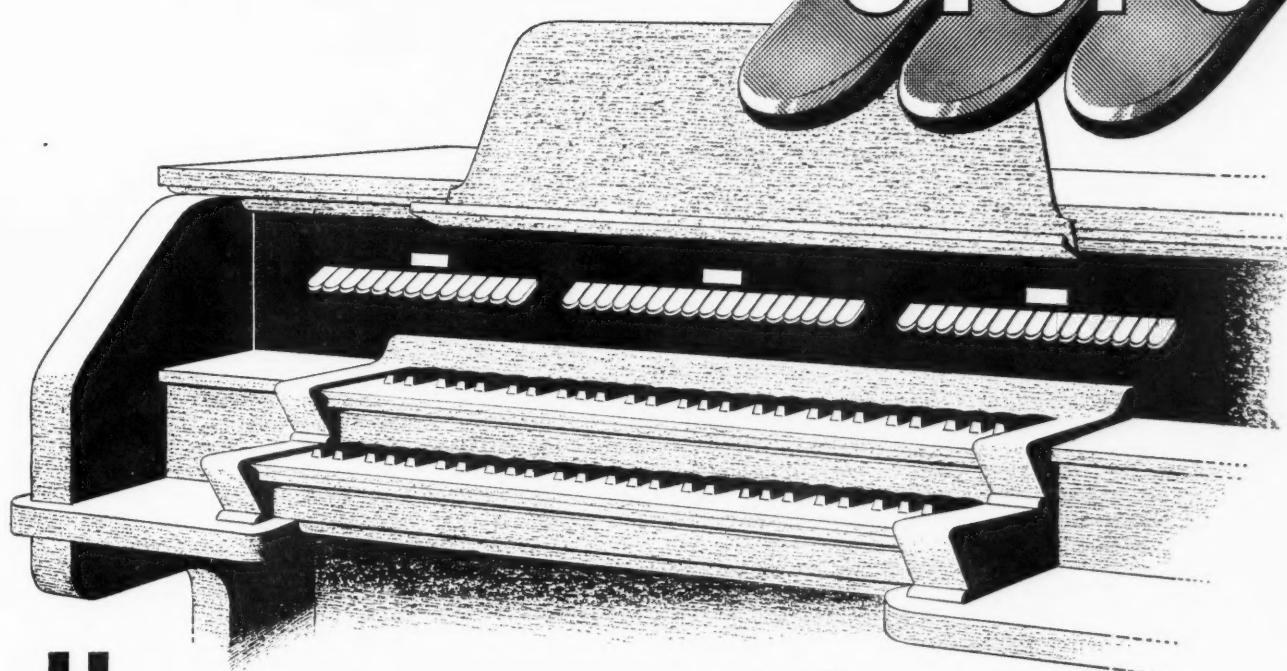
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The material and artistic value of the modern pipe organ is conceded to be due partly to the mechanical appointments, but in the main the true evaluation must ultimately concern the "stops."

A person who is versed in the art of organ registration can offer a relatively accurate description of the tone of a given organ merely by examining the "stop specifications." While there is the matter of acoustics and individual voicing of the various builders to be

taken into consideration, the organ student can usually draw a mental picture of how a certain instrument will sound.

Unfortunately, this method cannot be applied to the electronic instrument, because the *basic method of tone production is different*. Often organists, after comparing electronic organs in this way, will make the statement that they prefer a certain electronic to another, because it has a stop registration which seems more appealing. The fal-

lacy of this method is plainly evident when one realizes that in many cases the "stop" is actually a "stop tablet" which represents only a vague change in tone quality. SINCE THE INDIVIDUAL AND COLLECTIVE EFFECT OF THE STOPS OF AN ELECTRONIC ORGAN ARE NEVER EXACTLY THE SAME AS THOSE OF A PIPE ORGAN, THE ONLY TRUE METHOD OF EVALUATING THE ELECTRONIC INSTRUMENT IS BY LISTENING.



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CHICAGO, SEPTEMBER 1, 1950.

As to Unionization

It is only natural that church musicians should be led to consider the question of unionizing their profession. The conditions which in the first instance caused the formation of labor organizations too often present themselves. As a consequence one is tempted to believe that a panacea for all of the injustices that may confront the individual is offered in organizing a united force. The subject came up prominently at the Boston convention of the A.G.O. The time was so limited that a full discussion was impossible, but several speakers of prominence gave utterance to some good sense on both sides of the issue. It was evident that the majority opinion was opposed to placing the organists under union rule.

Rudolph Elie, the Boston music critic, introduced the subject when he referred to large society weddings at which "\$500 is spent for flowers and 50 cents for the organist." This was perhaps a bit of exaggeration, but it reminded many an organist of instances in which his remuneration for a wedding was in no way commensurate with the training, knowledge and downright labor required on his part.

The church musician who finds, as has been pointed out frequently in THE DIAPASON, that there is no established authority that will defend his rights, since he has no official standing in any church, lacking the protection that is offered the clergy by their bishops or their presbyteries, and who feels that he has been a victim of injustice for which he has no redress, sometimes wonders whether Mr. Petrillo might not prove a valorous champion. Since orchestra members have been guarded in their rights by the musicians' union, why not look for help in the same direction?

Before, however, listening to any siren voice it might be well to consider all sides of the matter; and some of these were ably pointed out at the convention. Harold Gleason and Edward Grossmann were among those who endeavored to paint a complete picture. After hearing what they had to say the majority no doubt were reluctant to swallow the proposition. And it is certain that you cannot accept half of it. The last resort—and the common one—of the unions is force to win their demands. That means strikes, picketing and innumerable other evils. Imagine anything more repugnant to an organist who has a proper regard for the sacredness of his duties than to walk out on his church, or to walk up and down in front of it on a Sunday with an oilcloth apron or other sign declaring that his church was unfair to its musicians! Think of the choir or the sexton joining in a sympathetic strike to support the organist's cause and refus-

ing to enter the church during the strike! Yet that is just the weapon the unions employ. Or imagine being denied the right to play in your own church, the union having called out all the organists in the community because the churches have refused to comply with the organization's demands! No organist who has any conception of the exalted nature of his part in worship could reconcile himself to anything of this kind.

Not all injustice can be righted by any organization, be it a labor union or other agency. But there are remedies that will help in many cases. The A.G.O. committee on ethics, which is handicapped by the fact that there are no teeth to enforce the code, could be strengthened materially if it could ever be brought about that no member of the Guild would accept a position in a church whose organist has been treated unfairly in the judgment of the committee on ethics. If it were made possible for a director or organist to appeal to a constituted church authority which would pass judgment on his case, it would solve many situations. Many times such an appeal might clear the air through an impartial parley and admonition of both sides in a dispute. Not all problems can be solved in this way. In the cases of those which cannot be settled it would seem that the advice to the apostles to shake the dust from their feet and depart remains as the best way out.

In any case, submission to the dictates of a labor union might soon prove to be jumping from the frying pan into the fire. No more nearly complete submission to slavery can be thought up than to be under the rule of a John Lewis.

What Our Pictures Can Do

It pays to advertise. Or, to make the old slogan more directly applicable, it pays a lady organist to have her picture in THE DIAPASON. This statement is given justification by two recent incidents.

No. 1. A prominent young woman who holds a position as organist at one of the large American universities, but who, though happily married, uses her maiden name professionally, was pictured not long ago at the instrument over which she presides. A bachelor organist who receives his copy of the paper at a distance of some 3,000 miles, looked long and longingly at the cut, and the longer he looked the more he became convinced that the young woman would meet all the requirements for a life partnership. And so he wrote to her, suggesting that she was just the one who could help him establish a happy home. We know not what answer he may have received, but in view of the prevailing attitude toward matrimony among many people perhaps she informed him that she would place him on her waiting list.

No. 2. The picture of an organist on the Pacific coast was published last fall. By rare coincidence there is another organist in New Jersey who bears the same name and surname and has the same birth date. The story and picture led to correspondence and the two women arranged to meet in New York when one of them was returning from the Boston A.G.O. convention. The Eastern organist in reporting this interesting coincidence graciously writes: "I hope this account will serve to show that through your publication new and valued friends have been made in a most interesting way."

The many friends of Dr. Harold W. Thompson will be pleased to hear that word from Ithaca, N. Y., indicates that he is gradually recovering from the severe illness which has compelled him to give up all of his activities for several months. He reports that he hopes to be able to resume his reviews of church music for the October issue of THE DIAPASON.

DR. ALEXANDER McCURDY will play the dedicatory recital on the sixty-rank Möller organ to be installed in the First Baptist Church of Philadelphia. The organ will be finished not later than Sept. 15. The dedicatory recital will take place on the evening of Oct. 1. The specification was published in the January issue.

Comments of Yesteryear

[Reprinted from the issue of Sept. 1, 1935.]
Criticism

A thought-provoking—and perhaps debate-provoking—article is that of our co-worker Harold W. Thompson in the July issue, pleading for more constructive criticism of organists. His conviction is that the musical press, which includes THE DIAPASON, is too much given to "soft soap," and that "we must get to the weeds." His cry, as one can easily perceive from his article, is for someone to swat the "bluffers," the apostles of mediocrity, and others with whom all of us are familiar.

It is true that we need more introspection in our profession and that the performer on the organ should be no more immune from unfavorable criticism, if he deserves it, than the composer, who has to face those who are unable to commend his work whenever anything he writes is published. But the correspondent whom Dr. Thompson quotes in the beginning of his article is not altogether accurate when he says:

The organist is the only musician who never gets competent criticism, because he is the only musician who cannot endure criticism of any sort. If you do not believe me, write an honest criticism of the next national convention of organists. Point out defects as well as points of excellence, and see whether you can get your criticism printed.

There is no doubt that the organist has not had enough constructive and intelligent criticism—the kind that other professionals receive from the very limited group of thoroughly-trained critics in the larger centers and in some of the smaller cities. But in many instances he does receive sufficient unintelligent criticism in his church and other quarters. THE DIAPASON denies, however, that it does not print what Dr. Thompson's friend calls "honest criticism." We never indulge in sickening laudatory reviews of any player, no matter what the pressure. To point out the good in any recitalist's playing and to maintain silence as to some of his weaknesses is not dishonest. On the other hand, it is of little benefit to the individual or to the profession to put in cold print and circulate from ocean to ocean the shortcomings of any recital program or its performer. That procedure may be candid, but it is not kind. Unguarded tongues do enough damage; uncontrolled pens reach farther and their sting lasts longer. Criticism, fearless and frank, there should be, but it should be impersonal. Every wrong tendency should be fought, and every harmful doctrine.

If convention recitals should be dissected, let it be not in the press reviews, but at convention clinics. Let every recital be followed by a free-for-all discussion at which the critics may say in public what they now say in private, criticizing in detail the performance of each number, the compositions and the organs. Those criticized would have an opportunity to answer, and no doubt fruitful debates would be the result.

Does someone say that this would lead to hard feelings and that no one would care to speak out without reservations? Well, then, why ask the editors to bear the onus? When human nature can once be changed so that a Christian spirit shall prevail which will conquer personal pride, when the meek shall have inherited the earth; when each recitalist will "esteem other better than themselves" to such an extent that he will wish to hear and heed the unfavorable comments of that other person on his work, we shall all be ready to endure plenty of criticism. Until that time we would better hold to the old rule that before we speak we consider whether what we say is true, is kind, is necessary. And when the millennium arrives we shall not have anything to criticize anyway.

DAVID W. M'CORRICK TAKES

ORGAN POST IN DALLAS, TEX.

David W. McCormick has joined the music staff of the Highland Park Methodist Church of Dallas, Tex., as full-time organist and associate director. He will preside at the organs, assist Dr. Federal Whittlesey in the direction of the choirs and help in carrying out the plans of an expanding music program.

Mr. McCormick was born in Lehighton, Pa., where he graduated from high school in 1945. He entered Westminster Choir College, Princeton, N. J., and has received both his bachelor and master of music degrees from that institution. He has had eleven years of piano instruction and eight

Looking Back into the Past

[Forty years ago the following news was recorded in the issue of Sept. 1, 1910—]

The second annual convention of the National Association of Organists was held in Ocean Grove, N. J., early in August. Homer N. Bartlett was elected president of the organization.

George H. Fairclough was organizing a chapter of the American Guild of Organists in Minnesota.

[Twenty-five years ago the following news was recorded in the issue of Sept. 1, 1925—]

John J. McClellan, for twenty-five years organist of the Mormon Tabernacle in Salt Lake City, Utah, and nationally known as a recitalist, died Aug. 2 at his home in Salt Lake City.

A full account was presented of the convention of the National Association of Organists held in Cleveland the first week of August. T. Tertius Noble retired from the presidency of the N.A.O. after having served three years and Henry S. Fry was elected president.

Dr. Caspar P. Koch of Pittsburgh prepared for THE DIAPASON a comprehensive list of organ compositions which provide for the use of chimes.

The factory of M. P. Möller was putting the finishing touches on a large four-manual for St. Paul's Methodist Church at Wilmington, Del.

[Ten years ago the following events were recorded in the issue of Sept. 1, 1940—]

The organ designed by G. Donald Harrison and built by the Aeolian-Skinner Company for the new Berkshire Music Center at Tanglewood, home of the Berkshire Symphonic Festival, was used for the first time at the opening exercises of the festival July 8, with E. Power Biggs of Cambridge, Mass., at the console.

Isabel Pearson Fuller, a prominent organist of Bethlehem, Pa., and formerly of Duluth, Minn., and Scranton, Pa., died July 30 at her summer home in the Pocono Mountains.

years of organ, the last three with Dr. Alexander McCurdy. Mr. McCormick has also had four years of voice training and has sung with the Westminster Choir.

For two years Mr. McCormick was organist-director at St. Peter's Episcopal Church, Freehold, N. J. Since October, 1948, he had been organist of the First Presbyterian Church, Trenton.

NEW VAN HULSE WORK MARKS OBSERVANCE IN ST. LOUIS

Municipal and church authorities of St. Louis collaborated in the celebration of the feast of St. Louis, patron saint of the city, Aug. 26 and 27. The principal artistic event of the celebration was a recital in the St. Louis New Cathedral Sunday afternoon, Aug. 27, by Mario Salvador, organist and choir director of the cathedral. A feature of the program was the premier performance of a symphonic poem for organ by the Tucson composer, Camil Van Hulse. About a year ago Mr. Van Hulse was taken on a sight-seeing tour of St. Louis, at which time he saw the statue of St. Louis in Forest Park. Inspired by the statue of the soldier-king-mystic, the composer conceived the idea for the symphonic poem for organ on the life of St. Louis. One year was consumed in preparation, meditation and preliminary sketches. The actual writing took six weeks. Dedicated to Mario and Isabelle Salvador, the work consists of seven sections. The first section depicts St. Louis, the Crusader, amidst horses' hoofs rumbling, trumpet calls and the clatter of steel. The second section depicts him as the benefactor of the sick and suffering and the builder of hospitals and asylums. In the third section the saint is represented holding court under an oak tree at Vincennes, where he was wont to convene the French nobility. The fourth section, "St. Louis the Mystic," is based on two chants composed during his lifetime by Thomas Aquinas. Section 5 is in the form of a grand procession on the occasion of St. Louis' return from the crusades. Section 6 treats of his death at the gates of Tunis in 1270. The last section portrays the beatification of Louis, Roi de France.

Edwin Arthur Kraft has been asked by the Canadian College of Organists to give a premiere performance in Toronto of Mr. Van Hulse's "Jubilee Suite." The work will be one of the features of the program of the three-day convention.

New Issues for the Choir

From the pen of one of our most popular American composers, Powell Weaver, comes a new SATB anthem based on the tune "St. Thomas" and using the familiar text associated with this tune, "I Love Thy Kingdom, Lord" (Galaxy). It is not difficult and a polyphonic flavor is given it by the use of imitative passages between the men's and women's voices and short canons. For the verse "For her my tears shall fall" the minor key is used; then follows a section with a descant for soprano. The anthem closes with a straight harmonization of the hymn-tune, with an accompaniment which utilizes a moving pedal part. It is an unpretentious but effective and enjoyable anthem.

Galaxy has also published SATB and TTBB arrangements of "Father of Light," the music being arranged from Handel by Channing Lefebvre.

"My Song Forever Shall Record" (Willis) is a Praetorius four-part chorale, edited by Matthew Lundquist. It has only two verses and makes a good introit. Also arranged and edited by Lundquist is "Of the Father's Love Begotten," a medieval melody with the ancient Prudentius text (three short verses).

"Father of Us All" (Willis) by Christopher Thomas, words by Robert Nathan, is a beautiful SATB *a cappella* prayer for peace. The music is appealing and the harmonies are interesting and unharshened.

Charles Elliott has set the Preface and Sanctus (Willis) for four-part chorus with organ *ad lib.* It is interesting but not liturgical in feeling. Also published by Willis are "Shepherds," for SSA, by Otis M. Carrington and a setting of the often used "Calm on the List'ning Ear of Night" text, by John M. Rasley. The former is simple but suffers from the insistent six-eight "lullaby" rhythm, which follows the same pattern throughout. There are better settings of the latter.

"Come, My Soul" (Galaxy) is a new anthem by Robert Elmore for a chorus of mixed voices with S solo. It has a full organ accompaniment written on three staves and is of a festive character. The main sections are unison. This anthem needs a good full chorus choir to make it really effective.

Bach Recital by Marriott

One of the unique features of the organ and its literature is that organ music in this country has received its greatest impetus, outside of the church, through the universities. Organ recitals have become a tradition in most American universities, and that this tendency is more than a passing fancy of the last two decades is proved by the fact that many of the most notable instruments being built today are going to the institutions of learning.

To the long list of noteworthy recitals presented through the years at the University of Chicago's Rockefeller Chapel was added a Bach program played by Frederick Marriott, chapel organist, July 25. Anne Gombosi, violinist, assisted. The works performed included the Allegro from the Fourth Concerto; the seldom-played Trio in G major (No. 10, Peters volume 9); Allegro from the Fifth Trio-Sonata; three Chorale Preludes; the So-

GROUP AT MARCHAL HOME



THIS PICTURE is a reproduction of a recent photograph of André Marchal, organist of St. Germain des Pres, Paris, with his parents, wife and friends. The picture was made at M. Marchal's villa in Hendaye-Plage and has been made available to THE DIAPASON through the courtesy of Miss Dorothy Howell, organist of Mount Holyoke College. Those in the picture, reading from left to right, are Mme. Eugène Marchal (André Marchal's mother), Mme. Francis Ancibure (secretary to M. Marchal), M. Eugène Marchal, M. Charles Lebout (organist of St. Jean de Luz), Mme. André Marchal, Félix Aprahamian (of the London Sunday Times and secretary of the Organ Music Society of London), M. André Marchal, Mme. Noëlie Pierront (organist of St. Pierre du Gros Caillou, Paris), Miss Howell and, seated, Edwin Skalak (a pupil of Seth Bingham, now studying with Marchal).

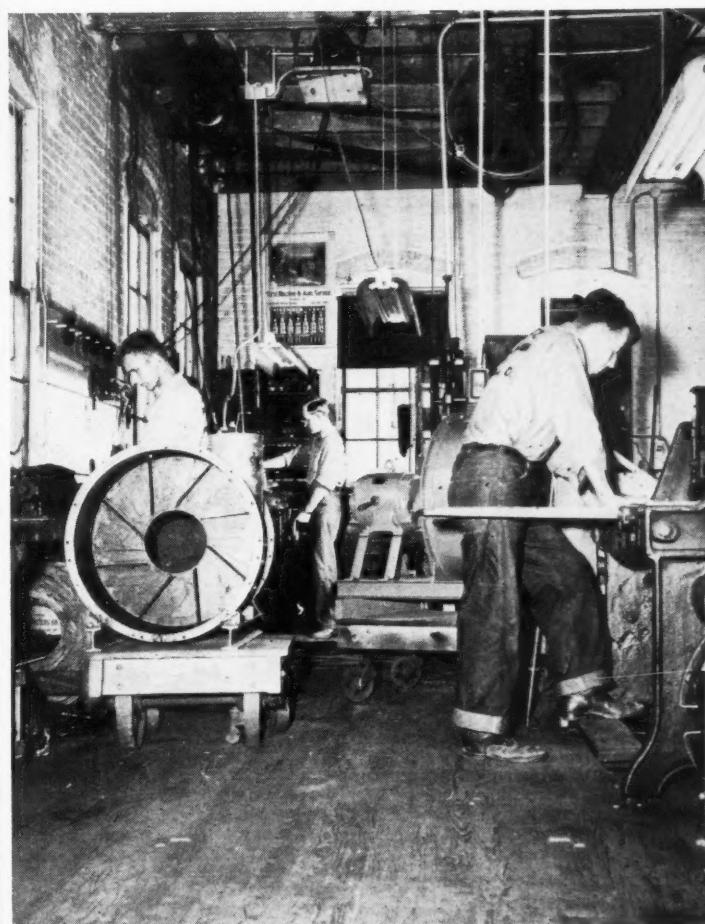
nata in E minor for violin and continuo, and the Prelude and Fugue in E flat ("St. Anne").

Mr. Marriott's best solo work was heard in his playing of the chorale preludes "By the Waters of Babylon," "Comest Thou, Jesus, Down from Heaven" and "Whither Shall I flee?" His sensitive interpretation of these pieces and the fluency with which he played them left a memorable impression. He is to be commended especially for avoiding the all too common pitfall of choosing a registration which reduces the figuration to a mere accompaniment.

The musical high point of the evening was the Sonata for violin and continuo. Only one who has attempted the difficult task of achieving true balance and sympathy between a stringed instrument and the organ in a large hall can appreciate the success with which this was accomplished. It was a delight to hear a violinist with such a keen understanding of Bach playing and one who was more preoccupied with the music itself than with displaying the brilliance of her instrument.

The great Prelude and Fugue in E flat was a fitting climax to a well chosen and enjoyable program.

J. S. D.



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Bach's Organ Music Offers Revelation in New Recordings

BY EMERSON RICHARDS

The 200th anniversary of the death of Johann Sebastian Bach has inspired the record makers to bring out many new recordings of the master's works. Naturally the organ compositions have not been neglected and Columbia, aided and abetted by E. Power Biggs, has made a notable contribution in this direction.

From the beginning of the Bach revival in America Bach's music has suffered from inadequate means of interpretation and this is particularly true of the organ works. On the romantic organ the structure and rhythm of Bach's organ compositions is lost in a thick smog of distortion and uncertainty, so that even to the cultivated ear it is difficult to discern the real beauty of the music. Consequently nobody really enjoyed this organ music. But, as is all too often the case, the American public does as it is told in artistic matters, and as it was told that this music was good all it could do was to suffer in silence. Its only defense was to stay away from organ recitals and pigeonhole Bach as one of the cold, mathematical composers who were not meant to be enjoyed by the masses but reserved for the pretensions of the intelligentsia.

Then in the late 1920s the Germans rediscovered the so-called baroque or classic organs built during the Bach era and for which his music had been written. The result was a revolution. Played on these instruments Bach became alive and understandable. The Germans carefully renovated their old Schnitger and Silbermann organs and many new instruments designed along classic lines were built.

The writer had independently sensed the fact that the fault must be with the organ and not with Bach and had gone to Germany in 1929 to find out if this might be true. I ran into the "baroque revival" and a test of the old organs that still existed proved convincingly that the Bach music was not only great music, but popular music as well. Then G. Donald Harrison, the noted Boston builder, decided to build a small experimental organ in the classical manner. Because of the favorable acoustics a temporary home was found for it in the Germanic Museum and E. Power Biggs, the classic perfectionist, was induced to play it.

The result was a surprise to all concerned. The organ and the music sprang into instant public favor. The museum could not accommodate all who came to the recitals and the Biggs radio broadcasts soon became the outstanding organ program on the air.

Now opportunity has knocked again. A Bach anniversary was approaching. The organ in Symphony Hall, Boston, would be fifty years old last winter. Time had taken its toll and progress demanded a much more adequate instrument. The task of rejuvenation was given to Mr. Harrison, who has produced a modern classic organ of outstanding quality. Some of the old pipes, transformed beyond all recognition, were used, but the result is an entirely new organ. The basic ensemble is of classic design, to which have been added modern reeds and tonal colors that make it suitable for playing all kinds of music and particularly for work with the orchestra. Its possibilities were realized at once. Here was a generously adequate organ, well placed, in an acoustically sympathetic auditorium and Mr. Biggs to play it. With this combination the "fair deal" had caught up with Bach!

Hardly had the last pipe been tuned when the Columbia technicians moved in and two intensive weeks of recordings followed. For the Bach recordings Mr. Biggs chose the cream of the organ works. Six of the Schübler chorale preludes and the Toccata, Adagio and Fugue in C major comprise volume 1. The second volume contains Trio-Sonatas 1 and 2, the Prelude and Fugue in G major and the even more famous Prelude and Fugue in B minor. The collection is entitled "Bach's Royal Instrument" and is issued in the conventional 78-r.p.m. records and the newer long-playing 33-r.p.m. records.

Let me say at once that in my opinion the 33's are the ones to buy. Besides the lack of interruptions they are actually cheaper because they contain more pieces. There is less surface noise and the whole

pitch range of the organ is recorded.

In musical matters Bach was a severe taskmaster and his own most unrelenting critic. For reasons common to the times not too much of his organ music had found its way into print in its original form. It was therefore possible, in the latter Leipzig years, for Bach to revise much of this organ music. Among this were some of the chorale preludes which Bach personally prepared for publication and thereby seized upon the opportunity to revise them, some of them drastically. His printer, Schübler, brought them out in 1747. So here we find combined the fertility of his youthful genius and his seasoned musicianship. They represent Bach at his best.

In the C major we have one of the two examples in which Bach toyed with a new form. The novel three-part form is almost symphonic in effect with the adagio forming a striking interlude. The two trio-sonatas were originally for Friedemann's instruction and likewise were severely revised. Of the great G major and the B minor little need be said here. They are admittedly supreme in the literature of the organ. They too were originally conceived under the Buxtehude influence, but as revised in Leipzig they now reflect the composer in all the glory of his maturity.

There is something about the great cantor's music that permits it to survive, even surmount, the most incompetent and shabby treatment, a fate it only too often receives. How refreshing, then, to get these recordings, in which every element has been welded to achieve an outstanding result! Mr. Biggs plays the music in the grand manner, with all the authority, feeling, attention to detail and faultless execution for which he is famous. The new organ also contributes its important part. Here we have the clarity, the color, the rich texture and the majestic authority so necessary for a satisfactory rendition of a Bach work.

Columbia also has done its part. Using the large-sized reproducer on my TV set I found that all of the organ had been cut into the 33-r.p.m. records. The 32-ft. contra bass stood out clearly and the entire pedal marched through the pieces with the precision of a West Point battalion. At the other end of the tonal spectrum the mixtures carried the tonal range to the very top. It is a new sensation. Only the limitations of your own reproducer will determine how much you will hear.

Not everyone can go to Boston to hear this music and this organ for himself. The best alternative is to hear these new Columbia records, "Bach's Royal Instrument." Here are combined the experience and resources of an important organization, with its radically new records, and the genius of three men—Harrison, the organ builder, Biggs, the organist, and the greatest composer of all time, Bach.

VASSAR COLLEGE has published its annual volume giving a complete listing of organ and choral works performed at the chapel during the 1949-1950 season. Included are programs of twenty-four services, three choral concerts and five organ recitals. The book is especially valuable because of the excellent program notes which are provided. Those interested in securing a copy may write Professor E. Harold Geer, Vassar College, Poughkeepsie, N. Y.

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LOST BACH PORTRAIT FOUND; REPRODUCTIONS ARE MADE

The so-called "lost portrait" of Johann Sebastian Bach has been found, it is announced, and the first photograph ever made of the picture is in the possession of the Oxford University Press. To commemorate the 200th anniversary of the death of the composer, Oxford has published a four-color reproduction of the portrait with an account by Dr. Karl Geiringer of the finding of the work. The booklet is entitled "The Lost Portrait of J. S. Bach."

Some years ago it was found that lists of the possessions of one of Bach's sons, C. P. E. Bach, mentioned a portrait the existence of which had not been suspected, even by eminent Bach scholars. No one knew where it was. Recently, however, it was found, and the exclusive rights to reproducing this pastel portrait done from life were obtained by the Oxford Press.

Dr. Karl Geiringer is a professor of music at Boston University. He is at work on a full-scale biography of Bach to be published by Oxford in 1951.

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Our thanks to E. POWER BIGGS-



A.G.O. guest artist Mr. George Markey at the Wicks Organ console receiving the congratulations of E. Power Biggs.



Numerous distinguished organists, including Dr. William H. Barnes, Mus. Doc., and others, were available in their praise of this "feature" organ at recent Boston Convention.

Mr. Martin Wick, President
Wicks Organ Company
Highland, Illinois

July 12, 1950

Dear Mr. Wick:

Just a line to congratulate you, and the Wicks Organ Company, on the splendid instrument you so generously exhibited at the recent A.G.O. Convention in Boston. It was most welcome to have such a fine looking...and sounding...instrument available for the recitals of the week, and the organ spoke for itself most effectively in a number of the concerts, both as a solo instrument and in combination with orchestral groups.

Every discerning music lover knows that the artistic presentation of great organ music, whether in a church service or in a concert, may be achieved only through the actual speech of pipes and reeds in an organ.

The Convention programs demonstrated pretty convincingly that organ music may be heard enjoyably on organs of various specifications...but that the particular size of the instrument is not of primary importance. Authenticity of sound is the one essential. Only thus may the music be recreated with its intended meaning.

You gave the visiting artists the means of expression for some of the finest organ music of the centuries, and you must have made many friends among the Guild delegates and visitors to the Convention. I'd like to send you my thanks and appreciation for your enterprise, and for the most pleasant manner in which you and the Wicks Organ Company handled this project.

With good wishes,

Yours very sincerely,

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Galt Centre.

Members of the Galt Centre and their wives and families held a picnic July 8 in Victoria Park. Mrs. C. R. Kilgour, assisted by Mrs. A. F. M. Timms and Mrs. F. L. Haisell, constituted a committee in charge of good things to eat. After the open-air session the members adjourned for the annual meeting, held in Murray Timms' studio, Galt, C. R. Kilgour presiding. Reports from the secretary reminded the members of some of the events of the year, particularly the combined meeting of the centres of Galt, Kitchener and Brantford. The treasurer presented a very satisfactory financial report. B.O.R.F. will be hearing from Galt Centre.

The nominating committee—F. L. Haisell and C. P. Walker—presented the slate of officers for 1950-1951, which is as follows: Chairman, C. R. Kilgour, Mus.B.; vice-chairman, W. U. Lethbridge, A.T.C.M.; past chairman, A. F. M. Timms; secretary, C. P. Walker; treasurer, Miss W. Murray. Two new members were nominated.

Plans for the coming season were outlined and Chairman Kilgour was requested to appoint a convener to take charge of the suggested program.

C. P. WALKER, Secretary.

London Centre.

The London Centre held the last meeting of the season in the form of a luncheon at the Y.M.C.A. June 22. At the business meeting the following officers were elected: Chairman, Ivor S. Brake; first vice-chairman, Edward Daly; second vice-chairman, Theodore Gray; secretary, Miss Margaret K. Needham; treasurer, Miss Hazel M. Taylor; additional executive members, T. C. Chattoe and R. Wicher. A membership committee composed of Ivor Brake, Edward Daly and T. C. Chattoe was elected.

MARGARET NEEDHAM, Secretary.

Kitchener Centre.

The annual meeting of the Kitchener Centre was held June 26 at the country home of Leonard Grigg. It also marked the annual picnic of the centre. Elections were held with Mrs. Arthur Singlehurst of St. John's Catholic Church being elected chairman for the year. Other officers are: Vice-chairman, Leland Schweitzer of the Bridgeport Evangelical Church; secretary, Mrs. Leland Schweitzer; treasurer, Miss Agnes Fischer of St. Joseph's Catholic Church; social convener, Miss Helen Critchison of the Stirling Avenue Men-

nonite Church; publicity chairman, Raymond G. Massel of St. Louis Catholic Church, Waterloo. Eugene Fehrenbach is the retiring chairman.

The Kitchener Centre raised over \$200 for the British Organ Restoration Fund during the year.

St. Catharines Centre.

The St. Catharines Centre spent a very enjoyable afternoon on June 21 as guests of the Rudolph Wurlitzer Company, North Tonawanda, N. Y., for a tour of their factory. After the tour the group was entertained by the firm. Later in the day the members motored to the park at Queenston, where an outdoor picnic supper was prepared. This outing brings to a close a successful and active year.

The new roster of officers for 1950-1951 is as follows: Chairman, J. B. Flummert; vice-chairman, Mrs. J. A. Joyce; secretary-treasurer, G. Kay; committee, Mrs. K. L. Cust, J. E. Critchley, D. Campbell, R. A. Moore, G. E. Hannahson and R. S. Whittingham.

GORDAN KAY, Secretary-Treasurer.

GORDON FARNDELL RAISED TO A FULL PROFESSORSHIP

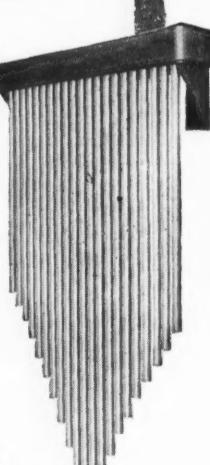
Gordon Farndell has been raised to the rank of a full professor at Central College, Pella, Iowa, where for the last four years he has been head of the music department, teaching organ and history of music. Four specialized courses in the art song, literature for the pianoforte, opera and modern music have been offered, one each semester, in a two-year cycle. A course in church music for prospective ministers and church musicians has been taught in alternate years. The past year Mr. Farndell has played four recitals in churches in Wisconsin and Iowa, dedicating new organs, and he gave one in May for the newly-organized Mason City Chapter of the A.G.O. A dedication program has been planned for late September on the new Casavant organ in the Reformed Church of Morrison, Ill.

During the summer Mr. Farndell was guest professor at the University of Missouri, teaching musicology and organ. He was also organist and choirmaster at the Missouri Methodist Church. As a final musical offering he played this program Sunday afternoon, July 31: Canzona, Gabrieli: Chorale Prelude on "Sleepers, Wake," Bach: Prelude in E flat, Bach: Chorale in B minor, Franck: Passacaglia in G minor, Donald Phillips: Folktune, Whitlock: "The West Wind," Rowley: "Flourish for an Occasion," W. H. Harris. Donald Phillips was a member of the music faculty of Central College last year.

MRS. JEAN SLATER APPEL of Washington, D. C., instructor in organ at Mary Washington College of the University of Virginia, was chosen by the Organ Institute at Andover, Mass., to serve as interpreter for Dr. Fritz Heitmann, who has been conducting master classes there during the summer.



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What Is Musicianship? Deficiency Subject at Boston Meeting

[Paper presented at the session on examinations of the A.G.O. convention July 23 by the dean of the College of Music of the University of Colorado.]

BY ROWLAND W. DUNHAM, F.A.G.O.

What is musicianship? It might be described as a comprehension of the details and materials of music applied effectively in performance or creative effort. To secure an adequate amount the musician must make an exhaustive study of the entire structure of his art and discover the technique for its revelation. In this discussion we shall briefly examine a few of the elements that commonly seem to be neglected. Weakness in certain items is the cause of much of the inartistic effort we hear everywhere.

There is no short cut to success. But hard work alone will not produce success unless there is a clear understanding of the principles involved. Here seems to be part of the trouble. Frequently in talking about musicianship the student will say: "Oh, but I've had harmony, counterpoint and all the other theory work. Yet I don't seem to get much help from them in playing." The answer to this is that the subjects were not presented in a way that can be applied. Or perhaps the technical equipment is lacking for practical use.

The materials that are vital to good musicianship are: The manifold aspects of meter and rhythm, the melodic line, structure, harmonic color and texture. All are based on an accurate and discriminating ear.

Today we can consider only two areas. At the outset there must be a few words about this foundation of a career in music which is so pathetically deficient with an amazing proportion of our professionals—the precise power of perception of musical sounds. It would be absurd to imagine a color-blind portrait or landscape painter. The analogy in music is so common that this insistence on the trained ear should be obvious. That the profession is filled with such a large proportion of tonally incompetent persons is a tragedy that is only too apparent. In schools of music this problem is a continual menace to the sanity of the faculty. Our American Guild of Organists examination results indicate that few organists have anything approaching literacy, a vital requirement for any musician. It is often remarked that taking dictation is a technique that has little bearing on musicianship. This belief is so erroneous that it ought not to merit defense. It should be clear that inability to write down a melody or harmonic sequence is the mark of a lamentable deficiency.

No better description of the condition of thousands of our students, and professional musicians too, could be found than the following paragraph from Christine Trotin's "Key to Musicianship" (E. L. Sarter, 1927):

Unfortunately, in America, solfège is not given as important a place in the education of the young as it should. In France any child out of grammar school knows thoroughly all the elementary rules of music and sings at sight fluently. Such is not the case with the American student; he starts right away with the study of an instrument or the voice; then, after a few years of slow and strenuous progress, he finds himself all of a sudden at a standstill; the inner meaning of music seems to elude him; he cannot grasp quickly the intricacies of the rhythmic combinations, which have a paralyzing effect upon him; the fine points of interpretation escape him, and after a while he comes to realize that something is wrong somewhere. In his anxiety and determination to acquire what is missing in him he turns to harmony, thinking that the knowledge of that science will remedy his troubles, but harmony is already the second story of his musical structure. The foundation and first story do not exist yet, except for a few beams here and there; consequently, how can the building hold out? Soon the young student realizes that he has followed the wrong path, but, somewhat bewildered, he does not know where to turn next.

Frederick Corder in his "Musical Composition" presents a similar story in his introduction, which has been quoted frequently. He says: "The first step is not dexterity or ocular skill, but to train the ear to discriminate between sounds and

to memorize all combinations of single and compound sounds *** until the elusive sounds of staff notation at last appeal as clearly as the letter press. In learning music the eye is no help—only a hindrance." If causes of frail musicianship so devastating in our ranks should be cited this matter of the ear would be given as the most vital of all.

Passing over the problems of meter and rhythm, the ignorance found among musicians about writing a melody deserves some attention. A course in counterpoint should reveal the principles of procedure. Here are some of the details that ought to be borne in mind in the invention of a tune that will have any emotional value. (Remember, the purpose of melody is aesthetic.) First comes the question: Shall I begin *high* or *low*? The ending also may be tentatively decided. In moving ahead to the next note only two possibilities are available—by *step*, scalewise, which is vocal, lyrical, calm, serene; or by *skip*, which is instrumental, with harmonic implication, possessing vigor according to the width, adding exciting and dramatic possibilities. We all must realize that higher pitch gives greater tension and causes the emotions to rise, where the lower pitches depress the emotional effect. Rhythmic treatment will heighten effect. The climax should be planned to occur at the beginning, middle or close. There should be enough width of range to avoid monotony. Balance of skip and step depends upon the mood to be created. From these few suggestions it will be apparent that there is more to melodic procedure than meets the eye. One often sees the assignment in textbooks "write a melody." What the procedure may be is usually left to luck. Then there is the "system" that identifies the notes of the scale as passive or active, with certain tendencies of movement. This is quite pernicious because it reduces an aesthetic effort to a process of rule.

How many musicians have not studied harmony? Yet the results of this study are uniformly negligible and seldom practical. Most harmony study is a matter of following rules and learning formulas of progression. The written product bears little relation to the only worthy goal—beauty. Instead of becoming acquainted with the sounds and functions of all chords, most students actually know only three, I, IV and V in root position, plus that shopworn resort known as the "organists' refuge," the V—in root position also.

Thanks to the *musical* approach in books like those of Hindemith and Piston a new era in the teaching of harmony seems to have begun. Those banal block chords of the type found in the Victorian hymn-tune are being abandoned, as they should have been long ago. Students are taught the superior effect of first inversions—for example, the distinctive color effect of secondary chords, the aural results of what they do rather than written correctness by rule. Organists particularly have constant need for a knowledge of the better harmonic resources in managing modulations and short improvised interludes in church services. Usually these sections are about as clumsy and unmusical as they could possibly be. With a first-class understanding of melodic contour and harmonic variety these necessities of the service may become artistic and even inspired.

Other elements that bear upon musicianship cannot be elaborated. Such matters as aesthetic realizations and a broad acquaintance with musical literature might be expanded with profit. Technical equipment that is secure and facile enough to seem to display mastery of the keyboard may be conspicuously weak. Ask an organist to play on the remote keys such as B, E or F sharp and you will be amazed at his attempts. Fumbling fingers and faltering feet do not add lustre to the crown of any musician, regardless of brilliance in playing notes fast and loud.

One thing seems certain. The calibre of efficiency of a musician will be measured by his familiarity with the product of his art. Any temptation to be content with a minimum is bound to be reflected in your own activity as a performer, composer or teacher. Industry is rewarding, indolence is destructive.

In reviewing the consideration of the elements that go to make up that desirable attribute called musicianship no single item should be overlooked. With some of them weak the entire structure is frail. With some of them lacking there can be no real musicianship.

ACCORDING TO NEWS from England the organ at Ripon Cathedral has been completely restored and fitted with an electric action by the John Compton Organ Company, Ltd. It was opened June 15 by Lady Jeans and used for the Northern Three Choirs Festival June 21, with Francis Jackson of York Minster at the console. Another recital was given by Dr. J. Dykes-Bower June 29. The concluding recital of the opening series was played July 20 by Dr. W. H. Harris, organist of St. George's Chapel Royal, Windsor.

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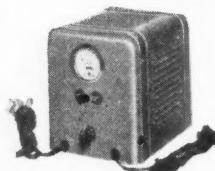
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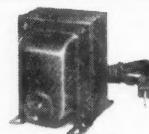
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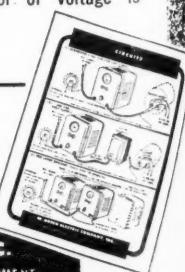
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Nine Recitals Make Up Noehren's Season at "U" of Michigan

Robert Noehren, organist of the University of Michigan at Ann Arbor, has played the following repertoire in a series of nine recitals during the past year on the Frieze memorial organ in Hill Auditorium. Following is a complete list of compositions played:

Sweelinck—Variations on "Under the Linden Green."

Couperin, L.—Chaconne in G minor.

Bach, J. S.—Toccata, Adagio and Fugue,

Prelude and Fugue in D major, Toccata and Fugue in D minor, Prelude and Fugue

In A minor, Prelude and Fugue in E flat,

Prelude and Fugue in G major, Prelude

and Fugue in F minor, Fantasia and

Fugue in G minor, Concerto in A minor

(Vivaldi), Concerto in C major (von Sachsen), Trio-Sonata 1, Trio-Sonata 2,

Trio-Sonata 5, Trio-Sonata 6, Fantasia in

C minor, Passacaglia and Fugue in C

minor, "Fugue à la Glorie," Canzona,

Canon, Variations, Chorale Preludes,

"Christ Lay in Bonds of Death," "Sleepers,

Wake," "All Glory Be to God" (nine

versions), "Hear, O God, the Eternal

Father," "O Christ, Comfort of the

World," "Hear, O God, the Holy Ghost,"

"These Are the Ten Commandments,"

"We All Believe in One God," "Our Father,

Which Art in Heaven," "Christ, Our Lord,

to Jordan Came," "In Deepest Need I

Cry to Thee," "Jesus Christ, Our Re-

deemer."

Buxtehude—Prelude and Fugue in E

major.

Franck—Three Chorales: Prelude, Fugue

and Variation.

Liszt—Prelude and Fugue on "B-A-C-H."

Reubke—Sonata on the Ninety-fourth

Psalm.

Reger—Fantasia and Fugue in C minor

(Op. 29).

de Mauleingreau—"The Tumult in the

Prætorium."

Vierne—"Stèle pour un Enfant Défunt,"

Scherzetto.

Alain—Choral Phrygian, Choral Dorien,

Honegger—Fugue in C sharp minor.

Brahms—Chorale Preludes, "My Heart

Is Filled with Longing," "O God, Thou

Faithful God" and "Blessed Are Ye, Faith-

ful Souls."

Langlais—"Poèmes évangéliques" ("La

Nativité" and "Les Rameaux").

Messiaen—Meditation for Ascension.

Hindemith—Sonata 1.

Karg-Elert—Toccata on "Lord Jesus

Christ, unto Us Turn."

Kaminski—Toccata on "How Brightly

Shines."

Schroeder—Three Chorales ("In stiller

Nacht," "Christ ist erstanden" and "

Schönster Herr Jesu").

Sowerby—Sonatina.

Finney, Ross Lee—Capriccio (first per-

formance).

Mr. Noehren has also made the follow-

ing recordings which have been issued by

Allegro Records:

Bach, J. S.—Prelude and Fugue in D

major, Prelude and Fugue in D minor,

Prelude and Fugue in C major, Prelude

and Fugue in A minor, Prelude and Fugue

in B minor, "The Greater Catechism"

(complete), Trio-Sonata 2, Trio-Sonata 5,

Schlick—Chorale, "Maria zart von edler

Art."

Scherzetto—Variations on "My Young

Life Must Have an End"; Fantasia super: Ut, Mi, Fa, Sol, La.
Frescobaldi—"Canzona dopo l'Epistola," "Ricercare dopo il Credo."
Cabezón—"Diferencias Cavallero."
Scheidt—Chorale, "As Jesus Stood Beside the Cross."
Pachelbel—Chorale, "Good News from Heaven."

Buxtehude—Prelude and Fugue in E major, Prelude and Fugue in A minor, Fugue in C major, Chaconne in E minor, Chorale Preludes, "In dulci Jubilo," "I Cry to Thee, Lord Jesus" and "Our Father, Which Art in Heaven."

FOURTEEN RECITALS MARK ORGAN INSTITUTE SESSION

The Organ Institute's fourth season of summer sessions and recitals brought a larger number of organists and music-lovers to Andover and Methuen, Mass., than ever before. A feature of the fourteen recitals was the commemoration of the 200th anniversary of the death of Johann Sebastian Bach by the performance of Bach programs at all of the Friday night concerts. On July 28, the anniversary of the day on which Bach died, Fritz Heitmann played "The Art of Fugue," the last work to come from Bach's pen. When he reached the place in the counterpoint, after the notes "B, A, C, H" had been introduced, at which death stayed the hand of the composer, the abrupt ending of the music produced a dramatic moment. After a pause Dr. Heitmann concluded with the last organ chorale prelude, "With This I Come before Thy Throne," dictated by Bach from his deathbed.

In a review of the performance the *Boston Herald* stated that Mr. Heitmann "succeeded in subordinating himself to the ideas and purposes of the composer in such high degree that his listeners not only were conscious of listening to the musical utterances of the great composer, but were very conscious of Bach's personality and spirit."

Another outstanding event of the season was the demonstration by the students of the new studio organ built for the institute by the Andover Organ Company. This instrument, the specifications of which were published in *THE DIAPASON*, consists of only seven ranks, four basic stops, of which the most important is a four-rank mixture. This demonstration included the Toccata in F, Bach, played by Clarence Ledbetter of Bellflower, Cal.; the Prelude in B minor, Bach, played by Laeta Wentworth of Tampa, Fla.; the Dorian Toccata, Bach, played by Charles Krigham of West Orange, N. J.; Chorale Preludes from the Great Eighteen of Bach and the Hindemith First Sonata, played by Samuel Tilghman Morris of Hollins College, Va.; the "Nativity Suite," Langlais, played by Rudolf Kremer of Philadelphia, and the Mozart Fantasy in F, played by J. Warren Hutton of Little Rock, Ark.

JAMES N. REYNOLDS, an organ man well known in the South, is recovering steadily from a severe illness at Lake Wales, Fla., his home. Mr. Reynolds is able to sit up and feels very much encouraged over the improvement in his condition.

MIXTURE TONES

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Whenever an organist hears the word "mixture," his interest is immediately kindled because he knows that many of the organ's most interesting tonal effects can only be obtained with these voices. Mixtures are not only of prime importance in building up the ensemble of the organ, but are also invaluable in securing unusual and piquant tonal colorings.

"Mixtures" and "Mutations." These two terms are often used interchangeably. Technically, however, a "mixture" can be any harmonic corroborating voice and may be pitched at either octave or non-octave intervals relative to the fundamental 8 ft. pitch. The "mutations," on the other hand, are only those mixtures which are pitched at non-octave intervals relative to the 8 ft. fundamental. Mutations may also be thought of as *harmonic overtones*. For example, the quint ($5\frac{1}{3}$ ft.) is the 3rd harmonic of the 16 ft. fundamental; the nazard ($2\frac{2}{3}$ ft.) is the 3rd harmonic of the 8 ft. fundamental; the tierce ($1\frac{1}{3}$ ft.) is the 5th harmonic of the 8 ft. fundamental; and the larigot ($1\frac{1}{3}$ ft.) is the 6th harmonic of the 8 ft. fundamental.

Of prime importance in the voicing of mutations is the complete suppression of harmonic development. In other words, mutations should be perfectly pure tones. If harmonic development is present, an unpleasant "screaming mixture" effect may occur, especially if the mutation is powerful. When the mutations are perfectly pure, their tone coloring possibilities are enormously increased and may be used at high intensities without danger of "screaming."

In the Concert Model Hammond Organ the number of interesting and delightful tone colorings made possible with mutations reaches a zenith which we feel has never before been approached. Each manual of this instrument is provided with quint, nazard, tierce, and larigot mutations of *absolutely pure tone quality*. Most important, however, is the provision of individual mutation controls whereby the intensity (or loudness) of each mutation may be regulated individually to any degree. This adjustable fea-

ture, which is exclusive to the Hammond Organ, is of tremendous importance and makes this instrument a veritable laboratory for trying out innumerable mixture effects.

Also available on each manual are adjustable tonal resources which may be played at 16 ft., 8 ft., 4 ft., 2 ft., or 1 ft. pitches. These resources together with the mutations make possible a very wide variety of ensemble as well as solo and accompanimental registrations.

It is important to note that all resources are obtained in a "straight" manner without resort to "unification" devices such as octave couplers, duplexing, etc. These money saving schemes merely result in one key robbing the tones from another key, causing a very undesirable tonal "void" to occur whenever the two keys happen to be played at the same time.

The Selective Vibrato Feature may also be used to emphasize colorful mixture combinations by differentiating them from the rest of the organ's tones through adding or omitting the vibrato effect. For this purpose, the great and swell manuals are provided with separate vibrato on-off stops. Three degrees of true pitch vibrato as well as three degrees of vibrato chorus are available.

Another feature of special interest to the church organist is the full 32-note pedalboard with its new Solo Pedal Division controlled by eight stop tablets (pitches of 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft., are available). The tones of the 32 ft. stops are not produced as "resultant" tones, but contain all true harmonics as well as fundamentals.

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Bach Society Gives Its Annual Program at Cisler Terrace

The twenty-eighth annual meeting of the Marietta Bach Society was held on the evening of July 30 at Cisler Terrace, the home of Thomas H. Cisler in Marietta, Ohio. The annual Bach program was announced in traditional manner with chorales played by a brass choir composed of high school students, assembled and directed by Mrs. S. W. Stout.

The opening number of the program was the four-part chorale "Sing Praise to God, Who Reigns Above," sung by the Bach choir, conducted by Professor Gerald Lee Hamilton, director of the department of music at Marietta College. The first number of the junior group was the chorale "What Joy Is Mine, O Friend of Mortals," played by Miss Barbara Sloan. Selections from the Short Preludes and Fugues were played by Miss Glenda Mae Vore. The chorale preludes "Lord Jesus Christ, Be Present Now" and "All Men Must Die" were played by Professor John E. Sandt of Marietta College. Miss Corinne Lawson Theis played "Our Father, Who Art in Heaven." From the "Catechism" chorale preludes "Glory to God on High" and "Christ, Our Lord, to Jordan Came" were played by Mrs. Carl J. Prescher; from the "Greater Catechism" version Mrs. Elizabeth Miller played "Jesus Christ, Our Saviour."

The Allemande from the French Suite in E was played by Mrs. Gordon L. Harman. Miss Camille Cochran played selections from the Clavier Diversions, Part IV. The aria "For He Hath Regarded" from the Magnificat in D was sung by Mrs. Virginia Donaldson Stocks, accompanied by Mrs. Miller. Miss Kate Chapin played the Prelude and Fugue in D minor. The aria "My Heart Ever Trusting" from the cantata "God So Loved the World" was sung by Mrs. Edwin H. Flanders, accompanied by Miss Helen Hazlerigg. William E. Waxler played the Fugue in B minor (Corelli). The chorale prelude "O Man, Bewail Thy Grievous Sin" was played by Robert N. Newcomb. The aria "Lord, to Thee, My Heart I Proffer" from the "St. Matthew Passion" was sung by Mrs. Ada W. Lankford, accompanied by Miss Theis. Professor Theodore Bennett of Marietta College played the Fugue in E flat ("St. Anne"). The Rev. Paul A. Bankston, accompanied by Mrs. Miller, sang the aria "Et in Spiritum Sanctum" from the B minor Mass.

Concluding the program notes, Mr. Cisler related incidents of Bach's death and burial and spoke of the observance in this country and abroad of the 200th anniversary of Bach's death. The chorale melody "Come, Sweet Death" was played as a baritone solo by David Alan Peavy. As the closing number of the program Miss Lilian E. Cisler played Bach's last chorale prelude, "Before Thy Throne I Now Appear."

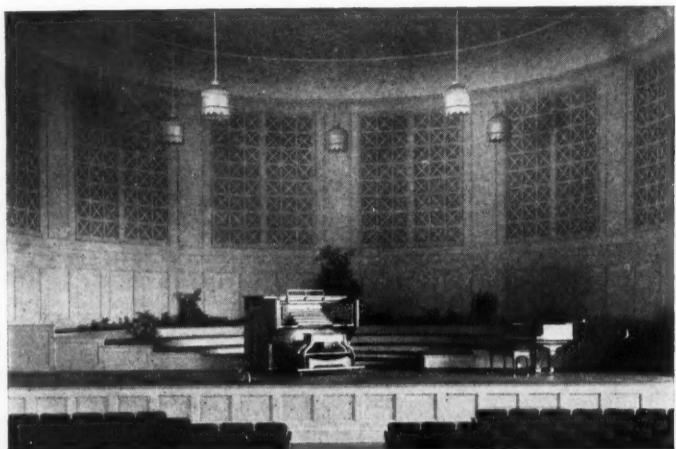
DR. J. HENRY FRANCIS GAINING AFTER EXTENDED ILLNESS

Dr. J. Henry Francis of Charleston, W. Va., is recovering from a severe illness which has interrupted his activities for several months. His many friends in all parts of the United States will be pleased to hear that at last accounts he was gaining every day and was hoping to be able to travel short distances before long. Dr. Francis' lifelong career as a church organist and director of school music has established an enviable record in his home city and he has received many honors in recognition of his work.

THEODORE E. SCHULTE DEAD; FIFTY YEARS AT HIS CHURCH

Theodore E. Schulte, A.A.G.O., died at his home in Scarsdale, N. Y., May 3 after a short illness. He continued to take a very active part in the business he founded until only two weeks before he died.

Mr. Schulte was born in Buffalo in 1867 and started a bookselling career in 1884 when he went to work for the American Baptist Publication Society in its New York store. In 1905 he purchased the stock and fixtures of the society and began business in his own name. He moved to the present location of the firm at Tenth Street and Fourth Avenue in 1916. About twenty-five years ago he incorporated the business with Philip



The ORGOBLO at Chapel Hill, N.C.

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For over fifty years Mr. Schulte was organist of the Second Avenue Baptist Church.

Mr. Schulte is survived by his widow, Mrs. Margaret Eliza Jones Schulte; a son, Theodore E. Schulte, Jr.; a daughter, Mrs. Amanda P. McNair, and a sister, Miss Martha Schulte.

WALTER BLODGETT, curator of musical arts of the Cleveland Museum of Art, announces the program of music for the first half of the winter. He will play curator's recitals on Wednesdays, Oct. 4, Nov. 8 and Dec. 13, presenting compositions of Bach on each of these dates. Oct. 20 Harry Fuchs of Cleveland will give a cello recital. The New Music Quartet of New York will give a chamber music concert Nov. 3.

JAMES W. BAMPTON, president of the Theodore Presser Company of Bryn Mawr, Pa., music publishers, announces the appointment of Miss Mary-Elizabeth Monroe as music education representative for the company. Miss Monroe, a graduate of the Froelich School of Music in Harrisburg, Pa., received her B.S. at the State Teachers' College, West Chester, Pa., and her M.A. degree from Teachers' College, Columbia University, New York City.

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Letters to the Editor**Suggestions on Examinations.**

Seattle, Wash., July 17, 1950.—Dear Mr. Gruenstein:

If the A.G.O. is trying to encourage organists to improve their church service playing it would seem logical that the associate examination should cover that field of organ playing. Unfortunately the candidate trying to pass the present test devotes a lot of time to studying subjects that have only a remote bearing on his work. Many of his ordinary problems are disregarded. For instance, 50 to 100 per cent of his work is accompanying soloists, choirs or congregational singing. It is possible for a person to pass the examination and be a wretched accompanist, as no test in this art is given.

If the test included requirements such as the following, it would prove the candidate's ability to accompany well:

Candidate to rehearse one of five given solos with a singer of his own choice.

In emergency test the singer to drop one count of a 4-4 measure; can the organist cover up the mistake?

Also, if the singer gets lost, can the organist go on playing until singer picks up again?

The choirmaster examination covers many things a good organist should know, but many organists are not choir directors and have little choral training. Their abilities strictly as organists should be recognized by the A.G.O. degree.

Of the tests at the organ the figured base may be of theoretical value, but no organist today is presented with music written in that eighteenth century style. Why, then, should he have to learn something that has only historical value? The same is true with C clefs. Music today is not published in C clefs for choral or organ use. Although the candidate should know how to transpose a note in any given C clef to treble and bass, it need not be assumed that he will have to read orchestral scores. There are more practical things a good church organist should learn first.

A good test of practical value not now included would be an improvising test—no given theme, but a given time of one minute in the style of a church prelude to fill in because the service is late starting; also a similar improvising test filling in between the prelude and wedding march because the bridal party is delayed. Can the organist preserve the mood he has created in his preludes?

The written work required seems to emphasize elementary theory. If this examination aims to promote composing, why is it not possible for an experienced composer to submit finished compositions usable for church service playing as proof of his knowledge and ability? The majority of organists are not composers and have no intention of pursuing this little-taught art. For them an alternate written examination should be offered from the point of view of analysis. Ask them to analyze given pieces of music covering these points: Melody, harmony, rhythm (much-neglected subject), contrapuntal lines, form, style (Bach, Beethoven, Schubert, Franck, Debussy, Hindemith), hymntune (range, four-part harmony, good style). The candidate should tell whether it is good or bad, giving reasons.

If phrasing organ music is the remote object for asking a candidate to mark violin bowing, why not give him organ music to phrase? Why should an organist have to be a violinist any more than a flute player?

Why is organ repertoire ignored by the examination? Or isn't this important? By asking a non-composer candidate to memorize a given passage of Palestrina four-part counterpoint and a short passage of Gregorian chant—a Kyrie or part of one—he will have a better understanding of these styles than by trying to write an unusable exercise in counterpoint with a C.F. and in modal style. He should be asked to write out the table of notes showing all the church modes with their finals and dominants and be able to indicate how to read a Gregorian four-line clef. Most organists playing Protestant services are not interested in how to write or sing Gregorian chant.

I do not favor the granting of an A.G.O. certificate to a person just out of school, without experience. A six-months' experience requirement as organist or assistant organist of a church seems reasonable. Such a requirement also encourages the many fine organists who are upholding the profession in the eyes of ministers and the public. Besides this requirement, means should be found to test the candidate in an actual service so that he might demonstrate his ability to cope with unexpected situations.

How can the Guild members expect to have the respect of their employers, the ministers, and the public if the Guild grants certificates to persons who cannot prove their abilities as good church organists? Why should the Guild offer an academic degree *without any instruction in competition with schools offering instruction?* Why encourage busy organists to spend time studying useless subjects in

order to attain recognition in their chosen field.

The present A.G.O. examination does not prove an organist is a good recitalist, a good church organist or a good composer.

CHARLOTTE BOSSERMAN.

The Rev. Noel Bonavia-Hunt Replies.

Stagsden, Bedford, England, Aug. 3, 1950—Dear Mr. Gruenstein:

I am delighted to see Senator Emerson Richards' letter in reply to mine on the subject of a diapason chorus, if only because he has been persuaded to publish his idea of a chorus. What he has to say is always well worth noting and the schematic he suggests is no exception. However, I should like to offer one or two observations in connection with this subject:

(1) The scheme I proposed is substantially the same as that of a great organ I heard some years ago which gave me a big jolt, for never before had I heard such perfect tonal cohesion. So I thought I would pass it on for others to try.

(2) Surely there can never be the one and only diapason chorus scheme. How very dreadful it would be if this were really so. There is no reason whatever why Senator Richards' choral pattern should not be far superior to the one I described—it ought to be since it would cost far more to produce—but I never claimed perfection for mine, only that it was "satisfactory." In addition, my scheme is so very simple to carry out, and inexpensive: there are no snags worth worrying about. Compare my humble, homely chorus with the almost terrifying array of mixture ranks that bristle from the senator's specification chart! How many organ builders would be able to convert this formidable paper scheme into cold metal pipes with a reasonable prospect of success? Certainly not over here. Of course, it may be child's play to some of your clever American craftsmen, in which case I owe you an apology for having passed on anything so simple as my suggested scheme.

(3) Senator Richards says that my scales are "all wrong" and the caption to his letter gives "correct scales for diapason chorus." He is a bold man who will stipulate any definite set of measurements as "correct," since the epithet begs a huge question. There is, in my opinion, no such thing as a correct scale, though obviously there are artistic limits outside which it would seem to be impossible to produce satisfactory results. Furthermore, why should it be assumed that the CC octave must follow the relative scaling of the upper portion of a rank of pipes?

(4) The names of Willis, Silbermann, and Schnitger are quoted against me, so let me say here and now that I regard Arp Schnitger as the greatest chorus builder the world has ever produced, just as I regard Johann Sebastian Bach as the greatest musical composer. But I would not dream of trying to copy either of these great geniuses. Who can reproduce the polyphonic masterpieces of the great cantor? Who can reproduce a Schnitger ensemble? Far better is it to work out one's own ideas as the spirit moves one, even though one may be influenced subconsciously by the masterpieces of great men. Whom did Father Willis follow? Or Schnitger? Their work is their own, not another's. How often is one amazed, after hearing an indubitable masterpiece of tonal architecture, at discovering that the actual materials and designs employed were hopelessly "incorrect" and ought by rights to have produced certain failure? Therefore no rigid rules can ever be laid down and no criticism is valid till the actual sound-pattern has been aurally received and tested. I am not criticizing Senator Richards' scheme, since I have not heard it; and he has not heard mine—or has he?

NOEL A. BONAVIA-HUNT.

Not the Original Builder.

Los Angeles, Cal., Aug. 9, 1950.—Editor of THE DIAPASON:

I wish to call your attention to a misstatement on the front page of your August, 1950, issue. Your headline on right-hand column says "St. Patrick's Organ in New York Rebuilt. * * * Work Done by Kilgen, the Original Builder."

The work was *not* done by the original builder, but by the Kilgen Organ Company. The original builder was George Kilgen & Son, an organization which went out of business and was completely liquidated in 1939.

Very truly yours,

ALFRED G. KILGEN.

THE ORIANA A CAPPELLA CHOIR of Chicago has announced a cash award of \$50 for an original unpublished composition for unaccompanied mixed chorus, suitable for concert performance. The winning composition will have its first performance with the Oriana Choir under the direction of Paul Vernon, Mus.D. Application blanks and further information may be obtained from Marjorie Edwards, 631 North Central Avenue, Chicago 44. The winning composition is to be published by the H. T. FitzSimons Company, Chicago.

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Angels O'er the Fields (SSAA).....	arr. Clarence Dickinson
Christ and the Children (Unison or S.A.).....	Nagler, arr. Dickinson

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Thanksgiving (Mixed Voices in Unison)..... Frederick A. Snell

General Use

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Holy Spirit, Heavenly Dove.....	R. L. Bedell
Gentle Jesus (Unison).....	Howard S. Savage
Psalm 115.....	Leo Sowerby
Praised Be the God of Love.....	Frederick Rocke
To Thee, O Lord (Mixed with Jrs. ad lib).....	J. S. Bach, arr. Kemmer
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Programs of Organ Recitals of the Month

Heinz Arnold, Mus.D., F.A.G.O., Columbia, Mo.—Dr. Arnold, who has spent the past year in England and on the continent, gave recitals this spring in England, France and Germany. He gave a recital at the Pädagogischen Hochschule in Hannover, Germany, May 25, using these numbers: Magnificat, Tone V, Titelouze; Fugue in G and "Zeuch ein zu deinen Toren," Krebs; "Schmücke dich" and "Herzlich thut mich erfreuen," Brahms; "Was mein Gott will," Busch; "Outburst of Joy from a Soul before the Glory of Christ," Messiaen; "The Cuckoo," d'Aquin; "Crucifixion and Fruition" from the Apostolic Symphony, Edmundson.

For his program May 28 at the American Pro-Cathedral Church of the Holy Trinity in Paris Dr. Arnold presented these selections: Magnificat, Tone V, Titelouze; Fugue in G major and "Zeuch ein zu deinen Toren," Krebs; "Was mein Gott will," Busch; "Schmücke dich," Brahms; "Schmücke dich," Bach; Dorian Prelude on "Dies Irae," Simonds; "Levavis Oculos Meos" and "De Profundis," Rostra; Little Preludes and Intermezzo, Op. 9, Schroeder; "The Cuckoo," d'Aquin; "Crucifixion and Fruition" from the Apostolic Symphony, Edmundson.

Dr. Arnold played at St. Mark's Church, London, June 15. His program was as follows: Fugue in G major, Krebs; "Veni Creator Spiritus" and "Jesu Redemptor," Cavazzoni; "Was mein Gott will," Busch; "O Welt, ich muss' dich lassen," Bach; Sonata 1, Hindemith; Variations on a Theme by Clement Jannequin, Alain; Three Arabesques, Spinks; "The Virgin and the Child," Messiaen; "The Cuckoo," d'Aquin; "Paeann," Howells.

Claude Means, F.A.G.O., Greenwich, Conn.—Mr. Means gave a recital July 28 on the Kotzschmar memorial organ in the Portland, Maine, city hall. His selections were these: Fugue in B minor and "Jesu, Priceless Treasure," Bach; Allegro Maestoso from Sonata in G, Elgar; "A Rose Breaks into Bloom," Brahms; "Fireworks Music," Handel; Folktune, Whitlock; Rhapsody on the "Sursum Corda," Carolyn; Berceuse and "Carillon," Vierne.

Thomas J. Crawford, F.R.C.O., Toronto, Ont.—Mr. Crawford gave a recital Aug. 1 on the Kotzschmar memorial organ in Portland, Maine. His program was as follows: Toccata and Fugue in D minor, Adagio-Allegro, Handel; "Come, Sweet Rest" and Prelude and Fugue in G major, Bach; "Benedictus," Reger; Hymn Prelude on "Rhosymedre," Vaughan Williams; Arabesque, Vierne; Chorale in A minor, Franck; "Ave Maria," Schubert; "Träumerei," Schumann; Gregorian Improvisation on "Puer Natus Est," Titcomb; Toccata from Symphony 5, Widor.

Mr. Abmyer played the opening recital on a two-manual Möller organ at the Fredericksburg Baptist Church Aug. 2, using these selections: Toccata in C major, Bach; Adagio from Sonata in C sharp minor, Beethoven; Sixth Organ Sonata, Mendelssohn; "Ave Maria," Schubert; Chorale and Toccata from "Suite Gothique," Boellmann.

Irving Dana Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley gave a recital July 18 in the Portland, Maine, Municipal Auditorium. He used this program: Prelude and Fugue in B minor, Bach; Elegy, Mary Howe; Chorale Prelude, "Herzliebst-Jesu," Zechiel; "The Legend of the Mountain," Karg-Elert; Scherzo and Allegro from Second Symphony, Vierne.

Henry Rosevear, F.C.C.O., R.M.T., Toronto, Ont.—Mr. Rosevear played Aug. 13 at the Methodist Church in West Chicago, Ill., using these numbers: Adagio in A flat, Fricker; Prelude on "Rockingham," Noble; Prelude and Fugue in D, Bach; Folksong and Scherzo, Whitlock; "Suite Gothique," Boellmann.

Catherine Ritchey Miller, Raleigh, N. C.—Mrs. Miller, organist of the Edenton Street Methodist Church, gave a recital at the Duke University Chapel, Durham, N. C., Aug. 6. Her program was: Toccata, Pachelbel; Elevation, Couperin; Prelude, Clerambault; Chaconne in G minor, Couperin; Chorale Preludes, "When We Are in Deepest Need" and "In Thee Is Gladness," Bach; Prelude and Fugue in A minor, Bach; "Ariell" and "Variations de Concert," Bonnet; Meditation-Elegie, Borowski; "Alleluia, Pascha Nostra," Titcomb.

Isa McIlwraith, M.S.M., A.A.G.O., Chattanooga, Tenn.—Miss McIlwraith has been engaged to take Dr. Clarence Dickinson's place at the Brick Church in New York for four months while Dr. and Mrs. Dickinson are in Europe. Miss McIlwraith has been playing the following compositions at the Brick Church: "Benedictus," Rowley; Fugue in C, Bach; Third "Verset des Psalms" (from "Vepres du Commun"), Dupré; "Komm, Gott Schöpfer," Bach; "Meine Seele erhebt den Herrn" (Schübler Chorale), Bach; "Kyrie, Gott, heiliger Geist," Bach; Finale from "Magnificat" ("Vepres du Commun"), Dupré; "Bist du bei mir," Bach; Aria from Suite in D, Bach; Rigaudon, Campra; "Hyfridol," Vaughan Williams; "L'Orgue Mystique," No. 35, Tournemire; Air from "Water Music," Handel; Prelude and Fugue, No. 12 in F sharp minor, Fugue No. 17, in C, Prelude and Fugue No. 14 in G minor and Toccata No. 21, in F major, Buxtehude.

Frank K. Owen, Kalamazoo, Mich.—Mr. Owen, organist and choirmaster of St. Luke's Episcopal Church, gave the opening recital on a two-manual organ in the Methodist Church of Galesburg, Mich., June 25. His program consisted of these compositions: Fugue in C, Buxtehude;

Aria, Handel; Pastorale, Corelli; Gavotte, Martini; "The Cuckoo," d'Aquin; Chorale Preludes, "Jesus, Priceless Treasure," "Hark! A Voice Saith All Are Mortal" and "In Death's Strong Grasp the Saviour Lay," Bach; March, Peeters; "Will-o-the-Wisp," Nevin; "Elfes," Bonnet; "Chanty" ("Plymouth Suite"), Whitlock; "L'Organo Primitivo," Yon; Variations on the Tune "Marion," Diggle.

Anna Shoremount Rayburn, Brooklyn, N. Y.—Mrs. Rayburn gave a recital Aug. 20 at Calvary Baptist Church in New York. Her program consisted of these numbers: Prelude and Fugue in G major, Bach; Sketch No. 1 and Passacaglia, Ray B. Rayburn; Chorale in A minor, Franck.

Harold Landis Abmyer, M.S.M., Fredericksburg, Va.—Mr. Abmyer gave two recitals in July at St. George's Episcopal Church. He played these numbers July 10: Prelude to Fourth Symphony, Widor; Air for the G String and Toccata in C major, Bach; "A Lovely Rose Is Blooming," Brahms; Scherzo, Lemmens; Hymn Prelude, "Holy Spirit, Faithful Guide," Thompson; Sixth Sonata, Mendelssohn; Symphonic Chorale, Alain; "Song without Words," Bonnet; "Vision of the Church Eternal," Messiaen; Chorale and Toccata from "Suite Gothique," Boellmann.

His July 24 program was as follows: Largo and Tenth Concerto in D minor, Adagio-Allegro, Handel; "Come, Sweet Rest" and Prelude and Fugue in G major, Bach; "Benedictus," Reger; Hymn Prelude on "Rhosymedre," Vaughan Williams; Arabesque, Vierne; Chorale in A minor, Franck; "Ave Maria," Schubert; "Träumerei," Schumann; Gregorian Improvisation on "Puer Natus Est," Titcomb; Toccata from Symphony 5, Widor.

Mr. Abmyer played the opening recital on a two-manual Möller organ at the Fredericksburg Baptist Church Aug. 2, using these selections: Toccata in C major, Bach; Adagio from Sonata in C sharp minor, Beethoven; Sixth Organ Sonata, Mendelssohn; "Ave Maria," Schubert; Chorale and Toccata from "Suite Gothique," Boellmann.

Marguerite Brice, Washington, D. C.—Miss Brice, organist and choir director of Walter Reed Memorial Chapel, gave a recital in the Washington Cathedral June 4, using these selections: Prelude and Fugue in B minor, Bach; Elegy, Mary Howe; Chorale Prelude, "Herzliebst-Jesu," Zechiel; "The Legend of the Mountain," Karg-Elert; Scherzo and Allegro from Second Symphony, Vierne.

Irving Dana Bartley, F.A.G.O., Durham, N. H.—Mr. Bartley gave a recital July 18 in the Portland, Maine, Municipal Auditorium. He used this program: Prelude and Fugue in B minor, Bach; "Harmonies du Soir," Karg-Elert; "Dawn" and "Festivity," Jenkins; Prelude on "Rhosymedre," Vaughan Williams; Cantabile and Finale from Second Symphony, Barnes; "Introspection," Smith; Finale from First Symphony, Vierne.

F. Arthur Henkel, Nashville, Tenn.—The student union of Vanderbilt University presented Mr. Henkel in a recital in Neely Auditorium July 26. His program included these numbers: Concerto in F major, No. 13, Handel; Chorale Prelude, "We All Believe in One God," and Toccata in F, Bach; "See What His Love Can Do," Bach-Henkel; Rondo, d'Andrieu; Minuet, Mozart-Henkel; "May Night," Palmgren; "Summer Sketches," Lemare; "Requiescat in Pace," Sowerby; Finale from Sonata in C minor, Baldwin.

Lee Burns, Osage, Iowa—In commemoration of the 200th anniversary of the death of Johann Sebastian Bach, Mr. Burns, organist of Sacred Heart Church, Osage, Iowa, gave two recitals of Bach's works July 23 and July 30. The selections played Sunday, July 23, were: Air for the G String (from Overture in D); Toccata and Fugue in D minor; Aria, "My Heart Ever Faithful"; Arioso in A; "Be Thou Near"; "Eins feste Burg." The 16-year-old organist on July 30 played these chorale preludes and other compositions: "Sleepers, Awake," "In dulci Jubilo," "Jesu, Joy of Man's Desiring," "Come, Sweet Death," "My Heart Is Filled with Longing," "Hark! A Voice Saith, All Are Mortal," "How Brightly Shines the Morning Star," "O Sacred Head Once Wounded," "Dearest Jesus, We Are Here," "If Thou but Suffer God to Guide Thee," "O Fairest Jesus," "O Lord, All Glorious" and Fugue in G major.

Kedra Greaves, Claremont, N. H.—Miss Greaves played the following numbers in a recital at Trinity Church April 16: "Grand Jeu," DuMaze; "Behold, a Rose Is Blooming," Brahms; Chorale in A minor, Franck; Toccata, Gigout; Pastorale, Guilmant; Finale, First Symphony, Vierne.

D. DeWitt Wasson, Norfolk, Va.—Grace-Providence Methodist Church, Mobley, Va., presented Mr. Wasson in a recital June 5. He played the following program: "Trumpet Tune and Bell Symphony," Purcell; Chorale Prelude, "O Sacred Head Once Wounded," Kuhnau; Prelude and Fugue in A minor, Bach; "Chant de Mai,"

Jongen; "Romance sans Paroles," Bonnet; Adagio, Symphony 6, Widor; "Litanies," Alain; "Casual Brevities," Leach; "Grand Choeur Dialogue," Gigout.

Malcolm W. Cass, Portland, Maine—Mr. Cass played at the Portland city hall July 27. His program was as follows: "Sleepers, Wake!", Bach; Sarabande, Corelli; Spring Song, Hollins; "May Night," Palmgren; Passacaglia, Bach; "Harmonies du Soir," Karg-Elert; "Divertissement," Vierne; "Song of the Basket Weaver," Russell; Theme with Variations, Faulkes; Largo, Hande; Night Song, Elmore; Andante Rustico, Yon.

John E. Fay, A.A.G.O., Portland, Maine—Mr. Fay gave the recital July 26 in the Portland city hall. He played these pieces: Trumpet Tune, Purcell; Sonatine, "God's Time Is Best," and Cathedral Prelude and Fugue, Bach; Largo, Peeters; "Ronde Francaise," Boellmann; "Marche Triomphale," Karg-Elert; "The Musical Snuffbox," Liadoff; Prelude on "B-A-C-H," Biggs; "The Squirrel," Weaver; Old Irish Air, Clokey; "Variations de Concert," Bonnet.

John Hughes, M.S., Ch.M., New York City—Mr. Hughes played the following program at Grace Church (Episcopal) July 7: Toccata, Dubois; "We All Believe in One God," Bach; "Miniatures," numbers 15, 17 and 19, Peeters; "The Celestial Banquet," Messiaen; Finale, Second Symphony, Widor.

J. Herbert Springer, Hanover, Pa.—Mr. Springer played the dedicatory recital on the new Austin organ at St. Paul's Reformed Church, Mechanicsburg, Pa., Aug. 6. He used this program: Chorale Preludes, "All Glory Be to God on High," "When in the Hour of Utmost Need" and "Wake, Awake, a Voice Is Calling," and Fanfare Prelude and Fugue in C major, Bach; Adagio, Corelli; "Water Music" Suite, Handel; "In Summer," Stebbins; "Ronde Francaise," Boellmann; "The Little Bells of Our Lady of Lourdes," Gaul; Improvisation on a Gregorian Theme, Titcomb; "Evening Song," Bossi; Toccata on "Vom Himmel hoch," Edmundson.

Douglas L. Rafter, A.A.G.O., Manchester, N. H.—Mr. Rafter, organist and choirmaster of the First Congregational Church of Manchester, gave a recital on the Kotzschmar memorial organ in the Portland, Maine, City Hall Auditorium Aug. 11. His program was as follows: Introduction and Toccata, Walond; "Come, Sweet Death," Each-Fox; Allegro from Concerto in A minor, Vivaldi-Bach; "A Rose Breaks into Bloom," Brahms; Sketch in D flat and Sketch in F minor, Schumann; "The Bells of Egerhall Church," Sibelius; "Minuetto Antico e Musetta," Strungk; "Offertoire sur les Grands Jeux" and Elevation, Couperin; Toccata, Adagio and Fugue in C major, Each; Sonata on the Ninety-fourth Psalm, Reubke.

"The Last Supper," Weinberger; Concert Waltz, "The Wedding of the Winds," Hall; March, "The National Emblem," Bagley; Galop-Polka from "Masquerade Suite," Khachaturian; "Cordoba," Albeniz; Concert Galop, "The Demon Dance," Holst; Grand Potpourri, "Erminie," Jakobowski.

Julian Zuniga, Guadalupe, Mex.—In August Mr. Zuniga played a series of three Bach programs at the Basilica of Guadalupe. Included in his programs were these works: Fantasie in G minor; "Jesu, Joy of Man's Desiring"; Fugue in B minor; Prelude and Fugue in C major; Adagio in C; Passacaglia; Prelude and Fugue in E minor; "Come, Sweet Death"; Toccata and Fugue in D minor.

Abigail Daly, Denton, Tex.—Miss Daly, a student of Robert Ellis at North Texas State College, gave her senior recital Aug. 23. Included on her program were the following: Passacaglia and Fugue in C minor, "My Soul Doth Magnify the Lord" and "Ah, Remain Near Us, Lord Jesus Christ," Bach; Variations on "My Young Life Is Ended," Sweelinck; Fantasie in F minor, Mozart; "The Legend of the Mountain," Karg-Elert; Arioso, Sowerby; Toccata in B minor, Durufle.

Ruth Dahlgren, Fresno, Cal.—Miss Dahlgren was presented in a recital by Arthur K. Luckin at St. James' Cathedral June 19. Her selections were these: Fugue in G minor, "Jesu, Joy of Man's Desiring" and Finale from Trio-Sonata in E flat, Bach; Pastorale from First Sonata, Guilmant; "May Night," Palmgren; "Paean Heroique," Diggle; Berceuse, Stebbins; "The Nightingale and the Rose," Saint-Saëns; Concert Prelude in D minor, Kramer.

Ruth Oberholzer, Ann Arbor, Mich.—Miss Oberholzer, a pupil of Josef Schneller, played a recital Aug. 6 in Hill Auditorium, University of Michigan, in partial fulfillment of the requirements for the degree of master of music. Her program was as follows: Ciacona in E minor, Buxtehude; "Lass mich dein sein und bleiben," Strungk; "Offertoire sur les Grands Jeux" and Elevation, Couperin; Toccata, Adagio and Fugue in C major, Each; Sonata on the Ninety-fourth Psalm, Reubke.

BELWIN MEETS NEW DEMAND IN SPINET ORGAN COURSE

Adaptability to tap newly-created markets, which is characteristic of American publishers, is demonstrated by the publication of a "Hammond Organ Course," written by Arthur Wildman and published by Belwin, Inc., which includes a book of special instructions for the relatively new spinet model Hammond. The course, which is entitled "From Piano to Hammond Organ," is contained in four books and provides detailed instruction for mastering the intricacies of these electronic instruments.

The book dealing with specialized instruction for the spinet model may be substituted for the regular first book of the standard course. This book claims to be "a direct approach to spinet model Hammond organ playing for students with no previous musical training and for students with elementary keyboard and music reading facility."

Books 2, 3 and 4 contain a number of transcriptions, and there is a supplementary volume entitled "Melodies You Know," including favorites such as "Little Brown Jug" and "I Dreamt I Dwelt in Marble Halls."

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HAMPSON A. SISLER



HAMPSON A. SISLER of Yonkers, N. Y., has become a fellow of the A.G.O. before he reached the age of 17 years in August. He became an associate of the A.G.O. and an L.T.C.L. last year.

Mr. Sisler began his church career six years ago as substitute summer organist at St. Paul's Episcopal Church, Yonkers. The next year he received his first appointment as organist and choirmaster of the Episcopal Chapel of the Redeemer in Yonkers. Here he remained for three and one-half years. He is now minister of music at the Fordham Methodist Church, New York City.

Hampson began his organ studies under Dr. D. McK. Williams and John Morton, organist and assistant organist, respectively, of St. Bartholomew's Episcopal Church, New York City, and since then has studied with Bronson Ragan of Trinity Chapel; John Alves, assistant organist of the Cathedral of St. John the Divine, and Norman Coke-Jephcott, organist of the Cathedral of St. John. During the summer he studied at the Guilmant Organ School. He will enter the New York University College of Arts and Pure Science as a freshman this month and work for a bachelor of arts degree with a mathematics and science major.

**ROBERT F. CRONE ARRANGES
SPECIAL LOUISVILLE SERIES**

A series of musical services will be given at St. Andrew's Episcopal Church, Louisville, Ky., during the 1950-51 season. Under the direction of the organist, Robert F. Crone, the following programs will be presented:

Nov. 5—"A German Requiem," Brahms.
Dec. 17—Organ recital (performer and program to be announced).

Jan. 21, 1951—Part 1 of "St. Paul," Mendelssohn.

Feb. 11—Part 2 of "The Messiah," Handel.

March 18—"The Passion according to St. Matthew," Bach.

April 29—Part 1, "The Creation," Haydn.

All services with the exception of "The Passion" will begin at 4 p.m. on Sunday afternoon and will include a short liturgical service preceding the programmed work. Musical forces consist of a senior choir of thirty-six voices and a junior group of thirty voices. Instrumentalists will assist in the accompaniment of some of the performances.

**OVERFLOW AUDIENCE HEARS
HARMS IN GREAT BEND, KAN.**

John Harms, director of the John Harms Chorus of New York and organist-director of Emmanuel Baptist Church, Brooklyn, N. Y., directed the chorus and played organ selections for a sacred concert at the First Congregational Church of Great Bend, Kan., July 16. Included on the program were three soprano solos sung by Mr. Harms' wife, Jona Harms. There was an overflow congregation present for the occasion, many of whom heard the concert from outside the church.

Mrs. Harms was soloist with the chorus for a performance of the "Inflammatus" from Rossini's "Stabat Mater." Organ numbers played by Mr. Harms were "Psalm 19," Marcello; "Rejoice Greatly," "Clair de Lune" and "Nun Danket," Karg-Elert; Toccata and Fugue in D minor, Bach; "Behold, a Rose Is Blooming," Brahms; Toccata, Farnam; Chorale in A minor, Franck; "Elevation," Bedell; "The Kettle Boils," Clokey; "In Summer," Stebbins, and "Tu es Petra," Mulet.

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DUNCAN PHYFE, director of music at the Choate School, Wallingford, Conn., sub-dean of the New Haven Chapter, A.G.O., and organist-director at the South Congregational Church, Middletown, Conn., has formed an ambitious music curriculum at the Choate School. The organ in Choate Chapel, originally a Skinner of three manuals, was redesigned and rebuilt recently by the Kilgen Organ Company, the opening recital on the rebuilt instrument having been played by Dr. Robert Baker May 18. A commencement choral concert was presented under the direction of Mr. Phyfe June 7.

Mr. Phyfe, a native of Haworth, N. J., holds a diploma from the Juilliard School of Music and has taken special courses at the Yale School of Music. His private study included work with Dr. Hugh Porter and Dr. Charles M. Courboin. He has held church positions in Haworth, N. J., New York City, Wallingford, Conn., Hartford and New Haven.

HEAVENS FURNISH NATURAL OBBLIGATO FOR "CREATION"

Eyes opened wide and many a listener marveled on July 9 at the apparent cooperation of the natural elements when, just as the bass soloist was about to intone the words "By heaven's fire the sky is inflamed, and awful thunders are rolling on high," a lightning flash appeared behind the stage of the huge amphitheater and a low rumble of thunder was heard. The scene was the opening event of the new Woodminster Amphitheater in Oakland, Cal., with Newton H. Pashley conducting the festival chorus and orchestra in a performance of Haydn's "The Creation." Mr. Pashley reports that both lightning and thunder are very unusual phenomena in that section of California. He also reports that the setting was further enhanced by the appearance of a rainbow.

Mr. Pashley's chorus numbered 200 and was accompanied by an orchestra of forty players. The event was sponsored by the city park department and drew an audience of 2,000. Fortunately "Now from the floods in streams ascend reviving streams of rain" was followed by only a few drops toward the end of the performance, insufficient to disperse the large audience.

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**ROBERT W. GLOVER TAKES
LA GRANGE CHURCH POSITION**

Robert W. Glover of Chicago assumes his new duties as minister of music of the First Presbyterian Church of La Grange, Ill., Sept. 1. He will be in charge of a multiple choir program, utilizing the youth groups which are already organized.

Mr. Glover received the degrees of bachelor of music in organ and bachelor of music education from Knox College, Galesburg, Ill., in 1941, and was awarded the William Lincoln Honnold scholarship from Knox and the University of Illinois scholarship. He did graduate work at the university in 1941-42 and received the degree of master of science in music education.

Shortly after graduation he was called into army service and served in Camp Wolters, Tex., and Fort George G. Meade, Maryland, as a chaplain's assistant. Later he was sent to the army's special services school at Washington and Lee University and then was sent to Italy. He was assigned to a hospital unit in France, later being transferred to the teaching staff of Biarritz American University, Biarritz, France.

In November, 1945, he was discharged from the army in Soissons and continued as a civilian instructor in the educational program of the United States forces in Europe. This work took him to Germany, Austria and Czechoslovakia. Upon returning home in 1946 he studied organ with Marcel Dupré at the University of Chicago. In September of that year he married Evelyn C. Twidale and they went to New York, where Mr. Glover began his studies at Union Theological Seminary and Columbia University while Mrs. Glover studied at New York University and at Columbia. Mr. Glover studied organ with Hugh Porter and Norman Coke-Jephcott and composition with Harold Friedell, Norman Coke-Jephcott, Seth Bingham and Normand Lockwood. He received the degree of master of sacred music from Union in 1948 and in the same year the associate certificate from the American Guild of Organists and the licentiate diploma from Trinity College of Music, London. In 1949 he

received the choirmaster diploma from the Guild and the fellowship diploma from Trinity College. In the summer of 1949 he and Mrs. Glover went to England, where he studied at the College of St. Nicolas of the Royal School of Church Music in Canterbury. Later they went to France, where he studied with André Marchal.

In September, 1949, Mr. Glover was appointed acting chairman of the division of fine arts of Taylor University, Upland, Ind., where he taught organ and theory and directed the choir. Last summer he studied at the American Conservatory of Music, Chicago, with Frank Van Dusen.

Mr. Glover has served the following churches: First Universalist Church, Galesburg, Ill.; First Baptist, Galesburg; Wesley Foundation of the University of Illinois, Urbana; St. Paul's Methodist, Brooklyn; First Evangelical United Brethren Church, Hartford City, Ind., and Grace Methodist in the same city.

Mrs. Glover holds the A.B. degree from the University of Wyoming and an M.A. degree from Teachers' College, Columbia. Mr. and Mrs. Glover have one child, Margaret Ruth, born March 29, 1950.

THE SERVICE July 30 at the West Presbyterian Church, Binghamton, N. Y., was devoted to Bach. Miss Elizabeth Britton, past dean of the Binghamton Chapter, American Guild of Organists, is minister of music in this church. Guest artists assisting were Miss Helen Knauf, organist, and Miss Audrey Adams, soloist. Miss Knauf is a student at the Juilliard School of Music in New York City. Miss Adams, a graduate of Syracuse University, is studying for her master's degree at the School of Sacred Music, Union Theological Seminary. The assistant pastor, the Rev. Lucien Kerns, who presided at the service, chose as his subject a theme in keeping with the thought of the service, "To the Honor of God and the Refreshment of the Spirit." The music, with the exception of the opening hymn, was by Bach, in commemoration of the 200th anniversary of his death. Miss Knauf's selections included the Prelude in E minor, Allegro from Concerto in A minor, Chorale Prelude, "O World, I Now Must Leave Thee," and the Fugue in G major. A double quartet sang "Sheep May Safely Graze."

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HAROLD J. SWEITZER



HAROLD J. SWEITZER is the new minister of music at the First Methodist Church of Rochester, Minn., where he began his duties in August. Mr. Sweitzer went to Rochester from Syracuse, N. Y., where he was director of music at the Park Central Presbyterian Church for three years. He also assisted in the youth work of that church and for the past two summers had been music director of the Aurora Youth Conference.

Mr. Sweitzer received his bachelor of science degree in music education from Ithaca College and his master of sacred music degree from Union Theological Seminary. He also studied with Dr. Robert Baker, Alfred Greenfield, Dr. Lowell Beveridge and David McK. Williams. While he was completing work toward his master's degree he was organist-director of the First Methodist Church, Red Bank, N. J. He served for more than three years as a chaplain's assistant in the navy. In his new position Mr. Sweitzer will be organist and director of three choirs.

JOHN GLENN METCALF GOES TO TEXAS CHRISTIAN "U"

John Glenn Metcalf, M.Mus., A.B., A.A.G.O., organist and choirmaster at Trinity Episcopal Cathedral, Little Rock, Ark., has been appointed to the faculty of Texas Christian University, Fort Worth. He will head the organ department and direct the *a cappella* choir.

Mr. Metcalf has taught at Central College, North Little Rock; Hendrix College, Conway, Ark., and the University of Illinois. He has studied with Adolph Steuterman, Bess Maxfield, Russell Hancock Miles, Frank Van Dusen, Arthur Poister and the late Palmer Christian. At Trinity Cathedral Mr. Metcalf has built up a church music program which has become outstanding in the Southwest. The Lenten series of organ recitals at the cathedral attracts many musicians.

Mr. Metcalf is a member of Sigma Chi, Phi Mu Alpha Sinfonia, Pi Kappa Lambda and the American Guild of Organists. For several years he has been a member of the board of examiners of the Arkansas Music Teachers' Association and a member of the board of directors of the Arkansas State Symphony Society.

E. POWER BIGGS OFF TO LONDON TO PRESENT SOWERBY WORK

E. Power Biggs flew to England after his CBS broadcast Sunday, Aug. 13, to play in the London Promenade concerts under Sir Malcolm Sargent at the Royal Albert Hall. Mr. Biggs will play the Concerto in C for organ and orchestra, by Leo Sowerby, which he performed at its American premiere with the Boston Symphony Orchestra under Serge Koussevitzky. The concert will be broadcast over the BBC. Mr. Biggs will also play the Tenth Concerto for organ by Handel, which he played with Charles Munch in opening the recent Boston season and which opened Symphony Hall in 1900.

Mr. Biggs is scheduled to give a Bach recital in Westminster Abbey and will give several broadcasts over the BBC.

One of the first items on the London agenda is a visit to the Royal Academy of Music, where Mr. Biggs studied. He was recently elected a fellow of the Royal Academy of Music, a notable honor in view of the strict limitations on the number of fellowships awarded.

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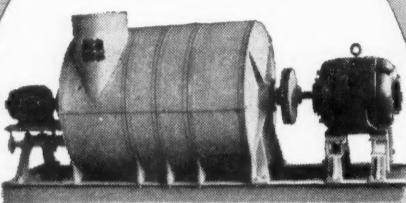
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FRANK COLLINS



FRANK COLLINS, JR., professor of music at Louisiana State University, is dean of the Louisiana Chapter, A.G.O., for 1950-51. This is the second time that Mr. Collins has been elected to this post, having served previously from 1941 to 1943.

Mr. Collins was born in Virginia, Ill., and studied at Illinois College. He holds the degrees of bachelor of arts and master of music. In 1934-35 he studied in Paris with Dupré. He has held other teaching positions at the Prairie du Chien, Wis., high school and Northwestern Louisiana State College. Mr. Collins is believed to have given the first complete performance in the United States of the Handel concerto for organ with orchestra. He has also performed many other works for organ and orchestra with the university orchestra. He gives yearly recitals at the university and in other Southern states. Mrs. Collins, the former Genevieve Cox, is also an organist.

Mr. Collins has been at L.S.U. twenty-three years and has been professor of music since 1942.

The following program was played by Professor Collins in a faculty recital of Bach's works July 23: Cathedral Prelude and Fugue in E minor; Chorale Prelude, "Liebster Jesu" (two settings); Toccata and Fugue in D minor; Adagio e Dolce, Sonata 3; Fantasie and Fugue in C minor; Chorale Prelude, "O Man, Be-moan Thy Fearful Sin"; Passacaglia and Fugue in C minor.

**FOURTH SESSION CLOSED
BY POCONO MUSIC SCHOOL**

The Pocono Church Music School, sponsored by the board of education of the United Lutheran Church of America, conducted its fourth annual session at Ministerium Camp, near Shawnee-on-Delaware, Pa., from July 31 through Aug. 11. During the four years of its existence this summer session, under the leadership of Dean Paul Ensrud of St. Olaf College, has been attended by 200 pastors, choirmasters and organists from twenty-five states and Canada and of many denominations.

This year the courses offered were in Gregorian chant, Protestant church music, liturgy and choir training, choir repertory and analysis, service singing and the Bach cantatas. Friday afternoon, Aug. 4, the school presented a radio concert. The choir, led by Professor Richard T. Gore, was heard in Buxtehude's cantata "Lauda Sion" and in Mr. Gore's "But Where Shall Wisdom Be Found?" During the second week several Bach cantatas were performed informally, with the assistance of instrumentalists, and a selected group of choristers read through a number of new chorale motets by Ludwig Lenel.

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By REGINALD L. MCALL

The August DIAPASON noted the new curriculum of sacred music this fall in the department of music at Whitworth College, Spokane, and gave a sketch of Leonard B. Martin, its director. In further comment we would emphasize the scope and value of this step, which seems to follow a well-known pattern. First, a department of music attracts a fair number of organ students, for whose instruction a capable organist is added to the faculty and at least one sizable organ is made available. Able organ students generally look to church work as a major part of their musical careers, with the result that other courses are added. Mr. Martin, the director at Whitworth, is organist of the First Presbyterian Church of Spokane; with his counsel a complete course looking to the B.A. degree in sacred music has been established. It includes hymnology, conducting, history of music, church music, vocal and instrumental, musical form and analysis, etc., and work in speech and religious drama. The student is also urged to choose Christian education as his minor.

Churches everywhere are seeking organists with professional qualifications, who are cultured in church music and worship, and capable of developing vocal work for all ages. More slowly these churches are realizing that such organ "laborers" are worthy of their hire, that they should not have to rely on other means of support. The demand for these church musicians far exceeds the supply, but that supply will be increased by prospects of more adequate financial reward. We can render no greater service than to give practical encouragement to young students already proficient in piano playing who are church music minded.

The passing on June 27 of Hugh Thomson Kerr, D.D., pastor-emeritus of the Shadyside Presbyterian Church, Pittsburgh, brings home the versatility of gifts by which he served his country and his church. He was preeminently a preacher. His North and South Pole broadcasts in the early days of radio followed his Sunday broadcasts on KDKA, which started in 1921. The Byrd Antarctic expeditions in Little America heard his Christmas and Easter services. The titles of his published works include "The Gospel in Modern Poetry." He wrote several books for children. He was moderator of the Presbyterian General Assembly (U.S.A.) in 1930. The Board of Christian Education of that church, of which he was president for many years, has for long been responsible for the preparation of its hymnals. Dr. Kerr made the compilation of the latest hymnal, issued in 1933, his special concern; he was the very active chairman of the general committee. The editorship was wisely placed in the hands of Dr. Clarence Dickinson, with Dr. Laufer as associate. We well recall the tact with which Dr. Kerr handled the discussions of

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the general committee. Later he was a tower of strength in placing the book before the churches at large.

Dr. Kerr had a deep attachment for the Hymn Society. One of the best hymns of Christian faith secured by it, "Come, Thou My Light, That I May See," came from his pen. He was interested in the tune selection for this hymn, and welcomed the use of "Ombersley" as having the right atmosphere and climactic stress. The Hymnal (1933) contains his well-known lyric "God of Our Life."

Dr. Kerr was born in Ontario and was a graduate of Toronto University and Western Theological Seminary. His spiritual successors are two ministerial sons, one at Princeton Theological Seminary, the other pastor of the Roland Park Presbyterian Church in Baltimore.

The August, 1950, News Letter of the Hymn Society contains fall hints for the hymn-minded organist. It may be obtained at the office by enclosing 5 cents instead of a return envelope.

JACK LUND, organist of the High Street Church of Christ, Akron, Ohio, died May 7. Mr. Lund succumbed to a heart attack just a few hours after having played the morning service at his church. He is survived by the widow, Mrs. Kitty Lund.

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